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A very brief guide to musicians, etc., mentioned in this collection:

Listed randomly.

Bix Beiderbecke, 1903-1931, cornet, from Davenport, Iowa. Generally considered the first great white jazz cornetist. Known for beautiful big cornet sound. His creativity over-shadowed earlier white jazz cornetists who depended either on gimmicks or weak parodies of black jazz players. Bix played piano also and recorded a few of his own compositions. Worked with Whiteman, Goldkette, Trumbauer, etc. In spite of lurid stories to the contrary, he probably died due to pneumonia and alcoholism at age 29.

Bob Crosby, 1913-1993, vocalist & band leader, from Spokane, Washington. Younger brother of Bing Crosby. Worked as singer with Dorsey Brothers 1934-35. Appointed leader (front man) of co-operative band made up of former members of Ben Pollack's band. The Bob Crosby Orchestra featured "big band Dixieland" and achieved international popularity in the late 1930's. The band featured excellent soloists, some of whom were from New Orleans: Eddie Miller-tenor sax, Irving "Faz" Fazola-Clarinet, Ray Bauduc-drums, Yank Lawson and Billy Butterfield-trumpet, Bob Haggart-bass, Nappy Lamare-guitar, etc. Original band broke up in 1942. Members of this band wrote "The South Rampart Street Parade", "What's New?", "Big Noise From Winnetka", etc.

Bobby Hackett, 1915-1976, cornet & guitar, from Providence, R.I. Worked in trio with Pee Wee Russell in Boston in 1933. Moved to New York in 1937 to play with Joe Marsala. Had band at Nick's in 1938. Had big band at Famous Door. Played guitar and cornet with Glenn Miller Orchestra in 1941-42. His famous cornet solo on "A String of Pearls" is best known. Staff musician at NBC. With Casa Loma Orchestra 1944-46. Staff musician with ABC. Led own bands in 50's. Played with Benny Goodman (and Rex Peer) in 1962-63. Did European tours with Tony Bennett. Was featured on excellent Jackie Gleason "easy listening" albums. Continued to record terrific Dixieland, such as the "Coast Concert" album with Jack Teagarden and Abe Lincoln. Hackett had unique ability to play flawless smooth ballad style as well as punchy hot Dixieland style.

Buddy Bolden, 1877-1931, cornet & band leader, from New Orleans. The first jazz cornetist. Buddy was leading his own semi-professional band by 1895. He was an extremely powerful player. One account said his horn could be heard 13 miles away. Doubtful, but it's a good story. Buddy could also play very sweetly, and both styles had dramatic effects on his many lady friends. By 1901 he was listed as a professional musician in the New Orleans City Directory. Thru song and story Buddy is associated with "Funky Butt Hall", where his band played regularly. Unfortunately, due to alcoholism and syphilis, Buddy's career ended due to insanity in 1907. He was never seen again in New Orleans. He spent the remaining years of his life in a Louisiana mental institution.

Bunk (William) Johnson, probably 1889-1949, cornet & band leader, from New Orleans. Bunk claimed to have been born in 1879, and that he had worked with Buddy Bolden in 1895. He also said that he had toured extensively with shows and circuses, and played in bands aboard ocean liners. He retired, partly due to dental problems, about 1934. He was discovered several years later, working as a field laborer near New Orleans. Once equipped with new false teeth and a new horn, Bunk began recording in 1942. He preferred ragtime tunes and contemporary pop songs to the simpler old material.

Django (Jean Baptiste) Reinhardt, 1910-1953, guitar, b. Belgium, d. France. Grew up in Gypsy settlement near Paris. Django was badly burned, especially his left hand, in a caravan fire in 1928. This necessitated developing his own unique techniques. By 1934, he and jazz violinist Stephane Grappelli had organized the "Quintet of the Hot Club of France", which was widely recorded. Regarded as the first outstanding European jazz musician. He recorded with many American jazz players and toured the U.S.A. with Duke Ellington's band in 1946. Django was known to be unreliable, especially if he crossed paths with an attractive lady.

Dukes of Dixieland, organized in 1949 in New Orleans. Leaders were Frankie Assunto (trumpet) and brother Freddie Assunto (trombone). Group used a variety of good New Orleans musicians which briefly included Pete Fountain, etc. Papa Jac Assunto (trombone & tenor banjo) joined the band in 1955. The band was then based in Las Vegas for many appearances there. The Dukes' recordings made in the late 50's on the Audio Fidelity label are outstanding examples of well-rehearsed commercial Dixieland. Freddie died in 1966, Frankie in 1974, but the band continued working thru the 1980's, having evolved into a "Be-bop" jazz band using Dixieland song titles only. Pressure from management of the "Mahogany Hall" club on Bourbon St. in New Orleans (where the band was based in the 80's) caused the band to abandon traditional Dixieland styles and "play more notes". A pity.

Eddie Lang, 1902-1933, guitar, from Philadelphia. Probably most responsible for the transition from "rhythm tenor banjo" (ala Whiteman's Mike Pingatore) to the "rhythm guitar" of the swing era. Lang, (real name Salvatore Massaro), was an outstanding accompanist. His 1927 recordings with Bix & Tram are especially good. Listen again to "Singing the Blues". His single-string lines plus full chords made a piano unnecessary in the ensemble. He worked with Red Nichols, Jean Goldkette's Orchestra, Dorsey Brothers Orchestra, Paul Whiteman, plus important recordings with jazz violinist and practical joker Joe Venuti. He worked with Bing Crosby in the early 30's, including movie "The Big Broadcast" where he and Crosby do brief duet on "Please". Eddie died at age 31 from infection after a routine tonsillectomy.

Eddie Condon, 1905-1974, plectrum guitar, band leader, promoter, from Goodland, Indiana. Early experience with Chicago's famous "Austin High Gang" of young jazzers. Worked with Bix and other greats. Eddie was regarded as an adequate rhythm guitarist, but his real forte was as a promoter of traditional jazz. He organized important recording session in Chicago beginning in 1927, and continued after he moved to New York in 1929. He toured with Red Nichols, played with Red McKenzie & the Mound City Blue Blowers. He was band leader at Nick's for several years before he had various clubs of his own. He employed fine players such as: pianists Joe Sullivan, Dick Carey, and Fats Waller, trombonists Jack Teagarden, Lou McGarity, and Miff Mole, drummers "Big Sid" Catlett, Gene Krupa, and George Wettling, cornetists Max Kaminsky, Bobby Hackett, and "Wild Bill" Davison, trumpeter Billy Butterfield, clarinetist Pee Wee Russell, tenor saxophonist Bud Freeman, etc. Thru his Town Hall and Carnegie Hall concerts, his many recordings, his TV shows, etc., Eddie did perhaps more than anyone in modern times to promote and preserve traditional jazz. (He hated the term "Dixieland").

"Fats" Waller (Thomas), 1904-1943, piano, organ, vocals, composer, from New York City. Career began in 1922. Studied some at Julliard School of Music. His mentor was stride pianist James P. Johnson (who wrote "The Charleston", etc.). Began recording for Victor in 1926. Played Carnegie Hall in 1928. Like Louis Armstrong, Waller was a fine entertainer in addition to his musical abilities. Many recordings, radio shows, movie shorts, etc. Wrote or co-wrote: Stealin' Apples, Ain't Misbehavin', Honeysuckle Rose, Black & Blue, Keepin' Out of Mischief Now, Your Feet's Too Big, etc. Worked with lyricist Andy Razaf on many songs. Died during train trip at age 39.

Freddie Keppard, (Kep'-pard) 1890-1933, cornet, from New Orleans. "King" of the New Orleans cornetists from c. 1910. Missed opportunity to record early jazz because he didn't want others to be able to study and copy it. Likewise, sometimes marched in parades with a handkerchief over his valves so that other cornetists couldn't see how he was fingering notes. (Paranoia?) As the story goes, Freddie was "outplayed" in the streets of New Orleans one night in 1914, making Joe Oliver "King". Both men later moved to Chicago. Keppard's recordings are not impressive, but none were made until 1926 and his health was failing by that time.

Jack Teagarden, 1905-1964, trombonist & vocalist, from Vernon, Texas. Outstanding blues and jazz player and singer. Played with territory bands before moving to New York. Worked briefly with Wingy Manone, freelanced, then joined Ben Pollack Orchestra in 1928. Recorded with Louis Armstrong, Red Nichols, and Eddie Condon. Joined Paul Whiteman Orchestra in 1933. Later toured with Louis Armstrong's All-Stars, recorded with Bobby Hackett, etc. Jack had a slightly unusual trombone sound, and could perform tricky articulations with ease. He avoided the "tailgate" glissando style. His singing emulated his horn playing. Jack was very well liked by those who worked with him.

Jean Goldkette, 1899-1962, pianist & band leader, from Valenciennes, France. As an entrepreneur, Goldkette's corporation based in Detroit controlled more than 20 bands throughout the Mid-west. He helped manage "McKinney's Cotton Pickers" also. Goldkette rarely played with his bands, preferring to remain a concert pianist. His best-known group is his Victor Recording Orchestra, based at the Graystone Ballroom in Detroit, which included jazz greats Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Tommy & Jimmy Dorsey, etc. This band, with several high-priced "prima donnas", went broke about 1926, and some musicians went over to the Whiteman camp. As a big band that sometimes played very jazzy arrangements, this band, along with Paul Whiteman's, helped set the stage for the white swing era "Big Bands" which evolved a few years later.

Jelly Roll Morton, 1885-1941, pianist, composer, & band leader, from New Orleans. Real name Ferdinand LaMenthe. Excellent pianist who traveled at early age and learned variety of styles. Played in bordellos of Storyville. Augmented his income as a gambler, pool shark, and procurer. Had huge ego. His business card referred to him as the creator of jazz, stomp, and ragtime. One of his most important innovations was the writing of jazz arrangements for his band. At a time when many jazz players couldn't read music, these written ensemble parts gave his "Hot Peppers" a different sound. Jelly's 1938 recordings (done with Alan Lomax) for the Library of Congress are a priceless bit of jazz history. These hours of New Orleans oral history, with Jelly talking and playing the piano, are available and worth owning. Morton's many compositions are an important part of the traditional jazz repertoire.

Joe "King" Oliver, 1885-1938, cornetist and band leader, from New Orleans. Began playing in brass bands and dance bands in New Orleans just after 1900. His playing improved over the years until he led his own band in a bar in Storyville by 1914 or so. The story is that he out-played Freddie Keppard to gain his title of "King". When the Federal government closed Storyville in 1917 most of the jazz musicians were out of work. Oliver moved to Chicago in 1918. Within a few years he again led his own band, "King Oliver's Creole Jazz Band". In 1922 he asked young Louis Armstrong to come to Chicago to join him. This unusual two-cornet band made jazz history. Many young white musicians were greatly influenced by Oliver thru his recordings (beginning in 1923) or by hearing him live at the Lincoln Gardens. Some say that the greatness of Oliver's playing was never really captured on recordings.

Louis Armstrong, 1901-1971, cornet and trumpet, band leader, from New Orleans. His agent claimed that Louis was born July 4, 1900. Grew up in "Black Storyville", the legal area of prostitution where his mother worked. Was put in Colored Waif's Home where he began playing cornet. When Storyville closed in 1917, many of the musicians moved to Chicago, then the Mecca of jazz. Cornetist Joe "King" Oliver asked young Louis to join him in Chicago, which began Louis' career. He played very little in New Orleans. Louis' life is perhaps the best documented in jazz history, as well it should be. He may be the most important figure in the entire idiom. His creativity was astounding. His rhythmic and harmonic freedom, as well as his trumpet upper register, were years ahead of anyone else. Luckily, he also had a good agent. Also, he had an endearing personality (unlike some jazz musicians!) which he parlayed into a show business career. His later years ("Hello Dolly", "A Kiss to Build a Dream On", "What a Wonderful World", etc.) reflect the showman rather than the jazz giant.

Miff Mole (Irving Milfred Mole), 1898-1961, trombonist, from Roosevelt, N.Y. Perhaps the busiest and most influential New York trombonist of the 1920's. Led his own groups, "Miff Mole's Molers", etc. plus worked as first-call trombonist for many recording sessions. He worked with the Five Pennies, the Ross Gorman Orchestra, the Roger Wolfe Kahn Orchestra, the Paul Whiteman Orchestra, was staff trombonist at NBC radio for many years, worked with Eddie Condon's band at Nick's, and also worked with the Benny Goodman Orchestra in the early 40's, etc. Miff's health began to fail in later years, and he was seen selling chestnuts on the street in N.Y.C.

Muggsy Spanier, 1906-1967, cornet, from Chicago. Outstanding Dixieland jazz player. His admiration for Louis Armstrong and King Oliver was reflected in his playing. Worked with Ben Pollack, Ted Lewis, and Bob Crosby orchestras. Recorded with Bechet ("Big Four"). Recorded classic set of Dixieland songs with his "Ragtime Band" in 1939. This band is regarded by some as the best hot jazz band since King Oliver's. Muggsy attracted a small bit of publicity when he punched jazz critic Leonard Feather in the nose.

"New Orleans Rhythm Kings" (NORK) began as the "Friars Society Orchestra" in 1922. It was a young white band more creative than the earlier ODJB. Three of the players (Paul Mares-cornet, George Brunies-trmb., Leon Roppolo-clar.) were from New Orleans. They embraced the black and Creole influences on jazz, as well as re-recording ODJB tunes. "Tin Roof Blues" and other songs originated with the NORK. Jelly Roll Morton recorded with them in 1923.

"Original Dixieland Jazz Band" (ODJB) was a 5-piece white band from New Orleans. After several black bands declined Victor's offers to record them, the ODJB made history in 1917 by recording the first "jazzy" ensemble music. They had recorded a few months earlier for Columbia, but the record company said the sides were not good enough to release. The ODJB was not a creative jazz group in the modern sense, but they were well-rehearsed and their syncopated novelty tunes were a sensation (no pun intended). "Livery Stable Blues", "Tiger Rag", "Fidgety Feet", "Clarinet Marmalade", etc. are songs originating with the ODJB. Original personnel: Nick LaRocca-cornet, Eddie Edwards-trmb., Henry Ragas-pno., Larry Shiels-cl., Tony Sbarbaro-drums.

Paul Whiteman, 1890-1967, orchestra leader, from Denver. Whiteman was the "Boston Pops", "Lawrence Welk," and "Glenn Miller" of the 1920's and early 30's. Recorded more than 600 songs. First recordings were "Whispering" & "Japanese Sandman" in 1920, and sold more than a million copies. He commissioned Gershwin to write "Rhapsody In Blue", and the Whiteman Orchestra premiered it in Aeolian Hall in N.Y.C. in 1924 with Gershwin playing piano. Whiteman's orchestras always had a sprinkling in excellent jazz soloists. Over the years these included Bix, Eddie Lang, Teagarden, the Dorsey brothers, Bunny Berigan, and Frankie Trumbauer. Being a good businessman, he also had good commercial soloists, such as trumpeter Henry Busse ("Hot Lips").

Red Nichols (Ernest Loring Nichols), 1905-1965, cornet and bandleader, from Ogden, Utah. Moved to New York in 1923. Worked as sideman, and became the most-recorded white jazz band leader of the late 20's. Regarded by some as the "Poor-Man's-Bix", but was a very competent hot player. His bands used various names (as was common practice in the 20's, to avoid contract disputes): "The Five Pennies", "Louisiana Rhythm Kings", "The Charleston Chasers", etc. Did much radio work. Tried big band for a while, but returned to small groups. Did soundtrack for movie "The Five Pennies", based loosely on his life. Worked with Eddie Lang, Joe Venuti, Vic Berton, Jimmy Dorsey, Adrian Rollini, Pee Wee Russell, and Miff Mole. Red's bands of the late 20's featured sidemen Benny Goodman, Jack Teagarden, Glenn Miller, Artie Shaw, etc., before they were well-known.

Sidney Bechet, 1897-1959, clarinet & soprano saxophone, from New Orleans. Best known for unique fast vibrato saxophone sound. An exciting, powerful, sometimes disagreeable player. In early days of New Orleans jazz, played with Freddie Keppard, King Oliver, etc. Went to Europe with Will Marion Cook's Southern Syncopated Orchestra in 1919, where he was hailed as a virtuoso. Spent much time in Europe thru the 20's. Worked with Duke Ellington in 1924. Recorded with Armstrong in 1924-25. Recorded later with best black and white hot jazz musicians (Muggsy, Wild Bill, etc.). At one time or another he was expelled from both England and France for fighting. Years before he had reportedly killed a man in New Orleans. Nevertheless, he moved back to Paris in 1951, where he remained as a highly regarded star.

Storyville. The large area of legal prostitution in New Orleans from 1898 until it was closed by the Federal Government in 1917. The government said Storyville might interfere with the naval base in New Orleans during World War I. Storyville offered everything from ritzy bordellos like Madam Lulu White's "Mahogany Hall" down to the 25¢ cribs. As usual, in this immoral setting jazz flourished. *Storyville is where jazz was born.* Many of the nicer houses had piano players in the parlors. "Professors" like Jelly Roll Morton worked constantly. The corner clubs and beer joints often had bands. To some extent jazz left New Orleans when Storyville closed. Many musicians (such as King Oliver) moved to Chicago, which was one of the few places where there was enough vice and corruption to support jazz.

Wild Bill Davison, 1906-1989, cornet, from Defiance, Ohio. Exciting hot jazz player. Worked with Eddie Condon at Condon's clubs in N.Y.C. Recorded with own groups, Sidney Bechet, Condon, etc. Appeared at Sacramento Jubilees in 1980's. Was driving car in 1932 when accident killed clarinetist Frankie Teschmacher.

Austin High Gang". This was a group of young musicians in the early '20's, who loved and emulated the "hot jazz" of New Orleans. Most of the group attended Chicago's Austin High School. In this group were Jimmy McPartland (cornet), Dave Tough (drums), Frank Teschmacher (clarinet & sax), Joe Sullivan (piano), and Bud Freeman (tenor sax). Other Chicago natives (Benny Goodman, Gene Krupa, Muggsy Spanier) are loosely associated. Also in Chicago around this time were Eddie Condon, Pee Wee Russell, and Red McKenzie. A hot jazz type known as "Chicago style" evolved, with somewhat better instrumental techniques and better ensemble sounds. Some folks over-simplify by saying: "Just add a tenor sax to a Dixieland band, that's Chicago style!"

"Sharkey" (Joseph) Bonano, 1902-1972, trumpet & vocalist, from New Orleans. Worked with Jimmy Durante in 1924, Jean Goldkette in 1927, ODJB in late '30's, Ben Pollack 1936, etc. Served in U.S. Coast Guard. Periodically returned to New Orleans to play throughout his career. Had popularity due to exuberant singing, playing, and sometimes dancing.

"Tesch": Frankie Teschmacher, 1906-1932, clarinet & sax, Kansas City, MO. Studied in Chicago, where he became one of the famous "Austin High Gang". Worked with Jimmy McPartland and other bands. Played in New York with Red Nichols in 1928. He is known for creative clarinet solos and ensemble work, reflecting a Bix influence. "Tesch" died on his 26th birthday, in an auto accident. He was in a car driven by cornetist Wild Bill Davison. Many believe that had he survived to develop his style he would have been one of the all-time great jazz clarinetists.

"Tram", Frankie Trumbauer, 1901-1956, alto & C-melody saxophone, from Carbondale, Illinois. Tram was the only professional saxophonist to become famous playing the "C-melody" sax. This instrument was aimed primarily at the amateur market, to avoid transposing when playing from hymnals and sheet music. Trumbauer worked closely for several years with Bix: in St. Louis 1925-6, with Goldkette 1926, Adrian Rollini 1926, Paul Whiteman 1927. Classic recordings with Bix & Eddie Lang in 1927. Stayed with Whiteman several years. Song "Trumbology" shows off his technical ability. Was test pilot during WW II.

Joe Venuti, jazz violinist, 1903-1978, from Philadelphia. Close friend of guitarist Eddie Lang. Moved to New York and worked with most of the jazz greats (Bix, Red Nichols, Trumbauer, Goodman, Teagarden, etc.). Worked with Paul Whiteman Orchestra. Venuti & Lang's duets of 1926-8 served as models for France's Django & Grappelli. Venuti returned to public performance in 1970's (Newport Jazz Festival, etc.). Venuti was a world-class practical joker. Here's a Venuti quiz for you:

1. Did Joe saw off Wingy Manone's wooden arm while Wingy was in a drunken stupor in a hotel room?

Yes. This one's verified.

2. Did Joe pee on the legs of 20 people as he squeezed past them standing in a crowded New York bar one night?

Maybe. Not totally verified.

3. Did Joe call a large group of string bass players (each thinking they were the only one) and tell them to meet him on a busy corner in New York City? While they stood around with their cumbersome loads looking at each other, Joe was watching from a hotel room above, laughing hysterically.

Yes. This one's well documented.

4. Did Joe diddle Trigger's private parts with his violin bow before a show at Madison Square Garden, causing great embarrassment to Roy Rogers?

No. It was a horse belonging to a New York City mounted policeman.

5. Did Joe conduct the band with his penis at a posh New York private party?

Maybe. Not totally verified.

6. Would Joe bullishly bluff his way into any private party at any hotel, to partake of their food and drink?

Yes.

Lu Watters, (Lucious) 1911-1989, cornet & band leader, from Santa Cruz, California. Led very prominent west coast "Revival Band" in 1940's and later, during traditional jazz resurgence. Tombonist Turk Murphy and trumpeter Bob Scobey both played in his group, "The Yerba Buena Jazz Band", which was featured at San Francisco's "Dawn Club" c. 1946. Wrote "Emperor Norton's Hunch". Lu retired from music about 1957 to study geology. Later was chef. Murphy & Scobey later led very successful bands.

Turk Murphy (Melvin), 1915-1987, trombone & band leader, from Palermo, California. Raucous style of trombone and vocals. Formed his band in 1947. Played many years at San Francisco's "Earthquake McGoon's". Had worked from early '40's with Lu Watters' band. Widely recorded. Turk avoided usual Dixieland standards, preferring more unusual repertoire.

Bob Scobey, 1916-1963, trumpet & band leader, from Tucumcari, New Mexico. Grew up in Stockton, California. Played with Lu Watters' band from 1940-1950. Army band 1942-6. Led his own "Frisco Jazz Band" from 1947-1961, often recording with vocalist/banjoist Clancy Hayes. Recorded with Sidney Bechet in 1953, Bing Crosby in 1957.

"Ukulele Ike" - Cliff Edwards, 1895-1971, vocalist, drummer, and ukulelist(?), from Hannibal, Missouri. Worked vaudeville, Broadway and Ziegfeld Follies by late '20's. In 23 movies 1929-31. Later in 47 more movies. Introduced "Singin' In the Rain" and several other hit songs. Sold several million records, ended up broke. Auditioned for Disney Studios after years of obscurity, became voice for "Jiminy Cricket".

It seems that Traditional Jazz and Dixieland Jazz are more appreciated by people of other nations than people of this country. For example, Teizo Ikegami of the Alligator Jazz Club of Tokyo, Japan compiled this list in 1980. The list shows which songs have been recorded most by New Orleans bands in recent decades. Bear in mind that most of these bands are not fanatical about who wrote the song and when it was written, as non-playing Trad Jazz fans often are. If the musicians liked the song, they played it! Therefore the list is an interesting mixture of authentic Traditional Jazz songs, hymns, pop tunes, etc. The most-recorded songs come first:

Just A Closer Walk With Thee
Panama
When the Saints Go Marching In
St. Louis Blues
Shake It & Break It (Weary Blues)
Careless Love
Just A Little While To Stay Here
High Society
Sheik of Araby
Ice Cream
Bill Bailey
Sister Kate
Bourbon St. Parade
Eh La Bas
Tiger Rag
Lord, Lord, Lord
Milenberg Joys (Golden Leaf Strut)
Darktown Strutters' Ball
Down By the Riverside
Dippermouth Blues (Sugarfoot Stomp)
Maryland, My Maryland
Tin Roof Blues
Bugle Boy March
Hindustan
Old Rugged Cross

Streets of the City
Basin St. Blues
Down In Honky Tonk Town
I Can't Escape From You
Over the Waves
Some of These Days
My Bucket's Got A Hole In It
Burgundy St. Blues
Over In Gloryland
You Tell Me Your Dreams
Bye & Bye
Clarinet Marmalade
What A Friend We Have In Jesus
Old Grey Bonnet
That's A' Plenty
See See Rider
Gettysburg March
Muskrat Ramble
The World Is Waiting For the Sunrise
Ciribiribin
Marie
Oh, Didn't He Ramble
Mama Don't Allow
Who's Sorry Now?

Bogalusa Strut
Climax Rag
Fidgety Feet
Indiana
Jelly Roll

Nearer My God To Thee
Rose Room
St. James Infirmary
Victory Walk
Dinah
In the Sweet Bye & Bye
It's A Long Way To Tipperary
Oh, Lady Be Good
Lil' Liza Jane
Lonesome Road
Make Me A Pallet On the Floor
Red Wing
Savoy Blues
Sweet Georgia Brown
Take My Hand Precious Lord
Yes Sir, That's My Baby
Alexander's Ragtime Band
All the Whores Like the Way I Ride
(All the Girls Like the way I walk)
Ballin' the Jack
Second Line

Shine
When I Grow Too Old To Dream
You Always Hurt the One You Love
Corrine Corrina
Four Leaf Clover
Lily Of the Valley
Milk Cow Blues
On A Cocoonut Island
Somebody Stole My Gal
Swanee River
Tishomingo Blues
Willie the Weeper
Yellow Dog Blues
At A Georgia Camp Meeting
Baby Won't You Please Come Home
Cap's Blues (Handy's Blues)
Chimes Blues
Chinatown, My Chinatown
Girl Of My Dreams
I'm Gonna' Sit Right Down & Write Myself
In the Shade of the Old Apple Tree
Jambalaya
Original Dixieland One-Step
Royal Garden Blues
Royal Telephone

Sing On
Snag It
Someday Sweetheart
Ting-A-Ling
When You Wore A Tulip
Wolverine Blues

Sunday

The Firehouse Jazz Band

Chester Conn - Benny Kreuger - Jule Styne - 1926 - Lyrics: Ned Miller
 Popularized 1927 by Cliff Edwards, better known as "Ukulele Ike", who
 later was the voice for Disney's "Jiminy Cricket".
 Recorded: Jean Goldkette Orch. (Bix, etc.) 1926, Gene Austin 1927. Benny
 Carter Orch. 1941, Tony Parenti's New Orleanians (Davison, Hodes, etc.)
 1949, Theme song for Phil Harris-Alice Faye radio show.

1

Bb Part

A C Cdim G⁷ A⁷

I'm blue ev - 'ry Mon- day, think- ing o- ver Sun- day,

D⁷ G⁷ G⁺ C Cdim G⁷ D⁷ G⁷

that one day when I'm with you, It seems that

C Cdim G⁷ A⁷

I sigh all day Tues- day, I cry all day Wednes- day

D⁷ G⁷ C C

oh, my! how I long for you. And then comes

B E⁷ A⁷

Thurs- day, Gee it's long it nev- er goes by

D⁷ G⁷

Fri- day makes me feel like I'm gon- na die, but af- ter

C C Cdim G⁷ A⁷

pay- day is my fun day, I shine all day Sun- day,

D⁷ G⁷ C

that one day when I'm with you.

VERSE:

C Cdim Dm A⁷ D⁷ G⁷

C C[#]dim Dm⁷ G⁷ C D[#]dim Dm⁷

G⁷ C Cdim Dm⁷ G⁷

To "A":

Bill Bailey, Won't You Please Come Home?

The Firehouse Jazz Band

Hughie Cannon - 1902

Cannon was a "song-&-dance" man who was inspired by a lazy black fellow named "Bill Bailey" whose wife frequently threw him out of the house. A dubious alternate story involves a white Vaudevillian with the same name. Either way, the song was introduced by black-faced minstrel John Queen and was soon popular across America.

Bb Part

Verse:

The musical score is written for a Bb instrument in 4/4 time. It consists of six staves of music with corresponding lyrics. Chord symbols are placed above the notes. A diamond-shaped section marker 'A' is located to the left of the fourth staff.

Staff 1: Chords: Em, B7. Lyrics: On one sum - mer that morn - in', the sun was shin - in' fine, the Bill drove by that door, in an aut - 'mo - bile, a

Staff 2: Chords: G, B7, Em, F°. Lyrics: la - dy hon - ey of old Bill Bail - ey she hung clothes on the line in her back great big di - a - mond, coach and foot - man to hear that big wench squeal. "He's all a -

Staff 3: Chords: D7, D+7, G, B7. Lyrics: yard, lone", and weep - in' hard. She I heard her groan. She

Staff 4 (marked 'A'): Chords: Em, B7. Lyrics: mar - ried a B. & O. brake - man that took and throwed her down. hol - lered right through that old screen door, "Bill Bail - ey, are you sore?

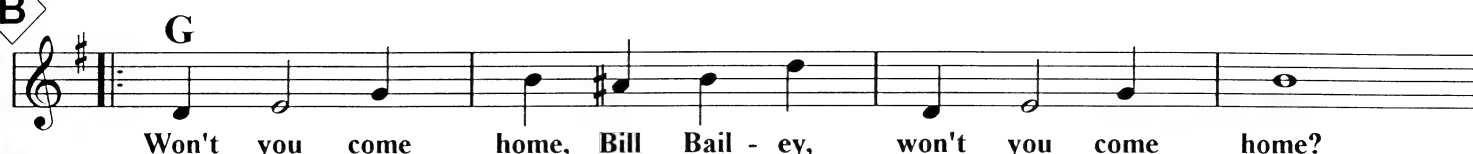
Staff 5: Chords: G, B7, Em, F°. Lyrics: Bell - 'rin' like an old prune - fed calf an' with a big gang hang - in' 'round, And to that Stop a min - ute and lis - ten to me, won't I see you here no more?" Bill winked his

Staff 6: Chords: D7, D+7, G, D7. Lyrics: crowd, eye she and cried heard out her loud: cry:

Chorus:

Bill Bailey - P.2

B



C



3

Doodle-Do-Do

The Firehouse Jazz Band

Recorded by: Eddie Cantor 1925, Tiny Hill 1939, Clyde McCoy, Joe "Fingers" Carr, Muggsy Spanier, Stomp 6, Benny Goodman, Pee Wee Hunt, etc.

Art Kassel/Mel Stitzel - 1924

Theme of Art Kassel Orchestra.

Stitzel was sometimes pianist with the New Orleans Rhythm Kings (1922 sessions) and the "Bucktown Five" (Muggsy) 1924.

Stitzel also wrote "The Chant" and is sometimes given credit for "The Tin Roof Blues"

Bb Part

A C

Please play for me that sweet mel- o- dy called

D7

Doo- dle Doo- Doo, Doo- dle Doo- Doo.

G7

I like the rest but what I like best is

C C7

Doo- dle Doo- doo Doo- dle Doo- Doo,

B F

Sim- pl- est thing, There's noth- thing much to it,

C A7

Don't have to sing, Just Doo- dle Doo- Doo it.

D7

I love it so, Where ev- er I go, I

G7 C

Doo- dle Doo- Doo- dle Doo- Doo.

Oh! By Jingo!

The Firehouse Jazz Band

Lew Brown/Albert Von Tilzer - 1919

From musical "Linger Longer Letty"

Rec: Frank Crumit 1920, Billy Murray 1920,

The 3 Keys 1934, Sam Lanin, Spike Jones' City

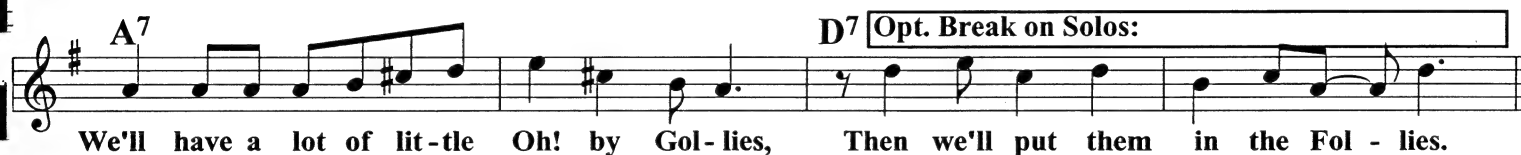
Slickers 1943, Eddie Condon's Jazz Band,

Lu Watters' Yerba Buena Jazz Band 1950, etc.

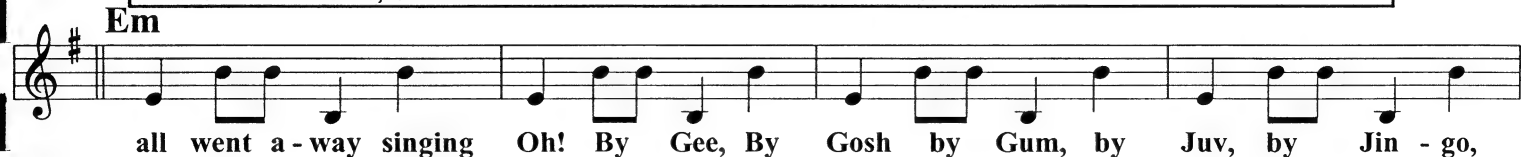
In Esther Williams movie "Skirts Ahoy" 1952

4

Bb Part



4 Bars of Tom-Toms, Oriental/Indian/Far Eastern influence with Hints of Eskimo culture:



5

Tishomingo Blues

The Firehouse Jazz Band

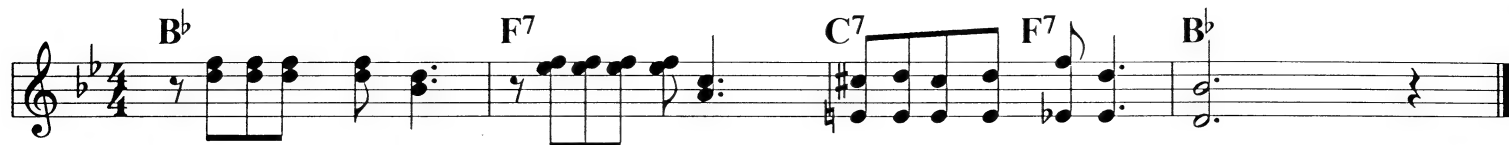
Spencer Williams - 1917

Also credited with composing or co-writing:

Basin St. Blues, I've Found a New Baby, Everybody Loves My Baby, Royal Garden Blues, Careless Love, etc.

Rec: Duke Ellington (Bubber Miley), All-Star Stompers (Wild Bill Davison), Bunk Johnson (George Lewis), Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes), The Titan Hot Five 1996, etc.

Bb Part



Verse:



Oh Mis-si-sip-pi, Oh Mis-si-sip-pi, My heart cries out for you in sad-ness,
To-night I'm pray-in', To-night I'm say-in', Oh Lord please bless the train that takes me,



I want to be where, the win-try winds don't blow,
To Tish-o-min-go, way down old Dix-ie way,



Down where the South-ern moon swings low, That's where I want to go, I'm
Where South-ern folks are al-ways gay, That's why you hear me say, I'm

Chorus:



goin' to Tish-o-min-go, be-cause I'm sad to-day,



I wish to lin-ger, way down old Dix-ie way.



Oh my wea-ry heart cries out in pain, Oh how I wish that I was back a- gain,

Opt. Break on Solos:



with a race, in a place, where they make you wel-come all the time. Way

down the Mis-si-sip-pi, A-mong the cy-press trees,
They get you dip-py, with their strange mel-o-dies, To re-
sist temp-ta-tion, I just can't re-fuse,
In Tish-o-min-go I wish to lin-ger, Where they play the wea-ry blues. I'm
blues.

6

Little Rock Getaway

The Firehouse Jazz Band

Joe Sullivan - 1936

Sullivan was jazz pianist who worked with Benny Goodman, Red Nichols, The Dorsey Bros. Orch., Red McKenzie, Bob Crosby Orch., Bing Crosby, Russ Columbo, etc.

Rec: Frankie Trumbauer Orch., Bob Crosby Orch. (Bob Zurke-pno), The Light Crust Doughboys, Armand Hug-Ray Bauduc (both from New Orleans), Les Paul 1951, etc. Sometimes done as Bluegrass banjo solo.

Bb Part

Sheet music for the Bb Part of "Little Rock Getaway". The music is written in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: C, E7, Am, C7, F, A7, Dm, G#7/Eb
- Chords: C/E, C#dim, Dm7, G7, C, Am7, Dm7, G7
- Chords: C, E7, Am, C7, F, A7, Dm, G#7/Eb
- Chords: C/E, C#dim, Dm7, G7, C, F7, C, C7

Section B:

- Chords: F, C7, F, Fm, C, Dm7, C, C7
- Chords: F, C7, F7, D+7, G7, D7, G7
- Chords: C, E7, Am, C7, F, A7, Dm, G#7/Eb
- Chords: C/E, C#dim, Dm7, G7, C, F7, C, G+7

Keepin' Out of Mischief Now

The Firehouse Jazz Band

Thomas "Fats" Waller - 1932

Lyrics: Andy Razaf

Popularized by Waller

Recorded: Louis Armstrong 1932,

Coon-Sanders Nighthawks 1932,

Pee Wee Russell's Hot 4 - 1944,

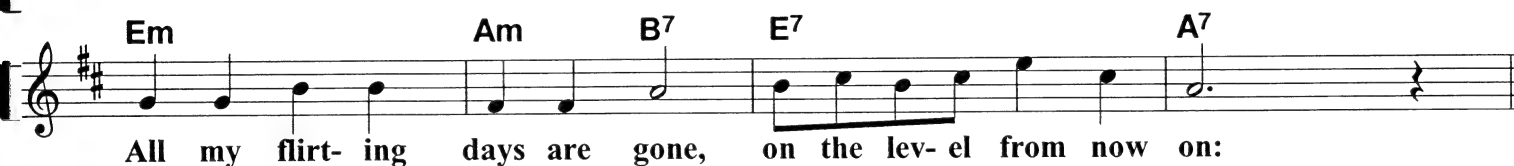
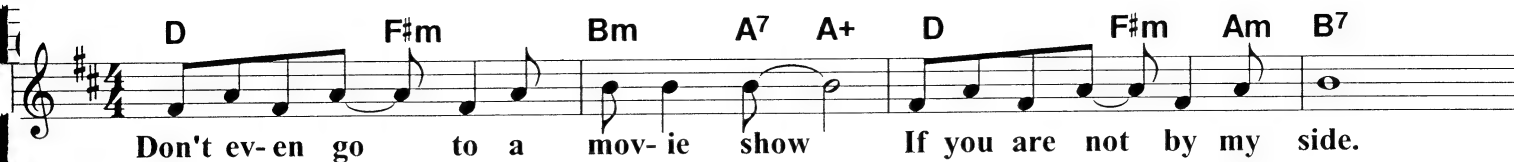
Isham Jones Orch.,

Tommy Dorsey Orch. 1936, etc.

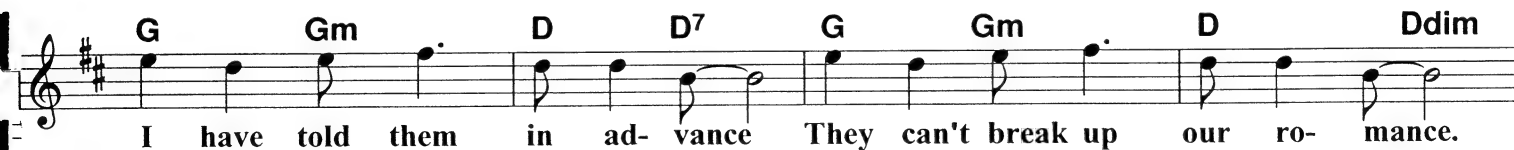
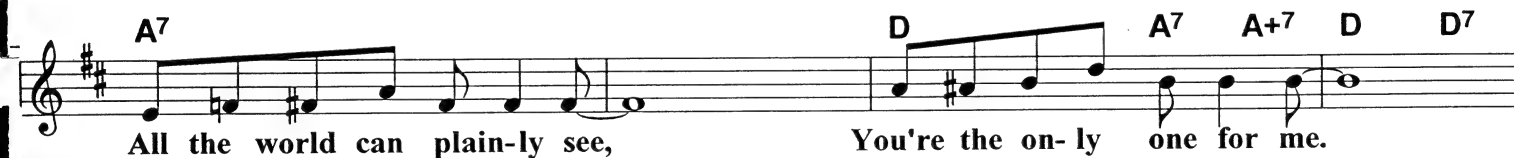
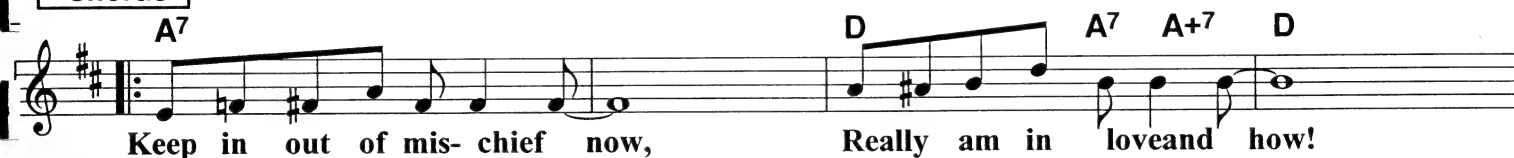
7

Bb Part

Verse



Chorus



8 *Tailgate Ramble*

THE FIREHOUSE JAZZ BAND

Music by Joseph "Wingy" Manone-1944.

Lyrics by Johnny Mercer.

Trumpeter Manone lost arm in street car accident when he was a child in New Orleans. Did radio shows with Bing Crosby. In movies "Rhythm On the River" and "Hi Ya, Sailor". Wrote "Tar Paper Stomp" which some say became Glenn Miller's "In the Mood".

This song rec: Manone, Sidney Bechet 1947,

Dukes of Dixieland c. 1959, Sharkey Bonano, etc.,

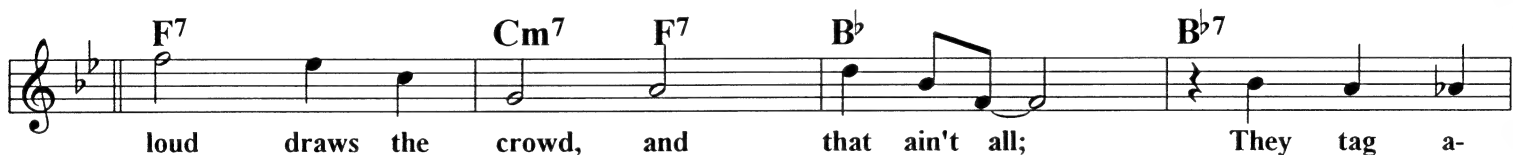
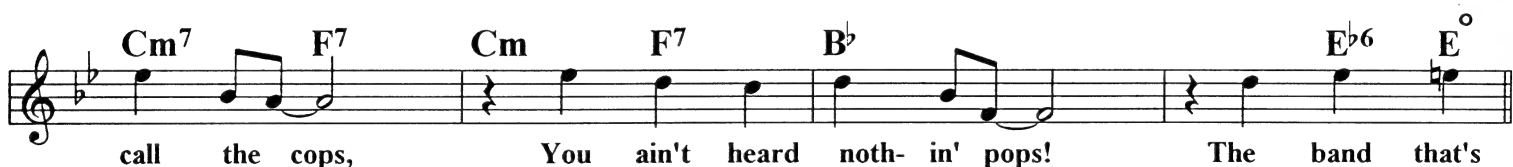
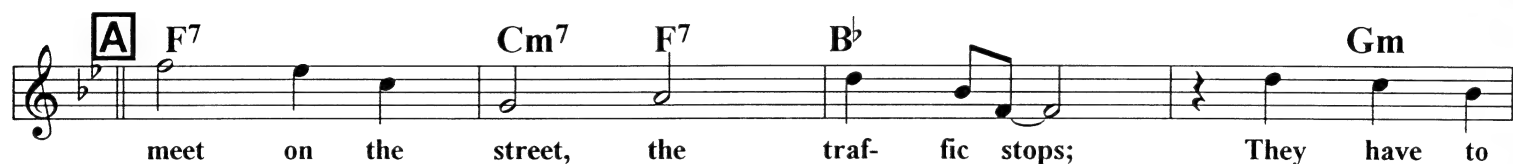
Bb Part

Intro:



When wa - gons

Verse:



CHORUS:

starts, Put that tail- gate down, Watch the band par-

go, I was in my teens. And we played that

Solos at "B"

On Cue: Back to "A"

Last Time:

leaves.

leans.

9

Blue Turning Gray Over You

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929 - Lyrics: Andy Razaf
 Popularized by Louis Armstrong's 1930 recording.
 Rec: Lee Morse, Frankie Laine, Phil Spitalny Orch.
 Wild Bill Davison 1970, etc.

Bb Part

A D C#7 C6 B7
 My, how I miss your ten- der kiss, and the

E9 A+7 D6 B7 Em7 A+7
 won- der- ful things you would do.

B D C#7 C6 B7
 I run my hands thru' sil- v'ry strands 'cause I'm

E9 A+7 D6 G9 D A7
 blue turn- in' gray o- ver you.

C D7 G6 Gm9 D
 You used to be so good to me,

Bm7 E7 A7 Adim7 A7
 That's when I was a nov- el- ty; Now you have

D D C#7 C6 B7
 new thrills in view, found some one new, Left me

E9 A+7 D6 G9 D6 A+7
 blue, turn- in' gray o- ver you.

Ostrich Walk

The Firehouse Jazz Band

Written by members of
The Original Dixieland Jazz Band.
Recorded: ODJB 1918, Mutt Carey
(with Baby Dodds, Danny Barker, etc.)
1947, Frankie Trumbauer & His Orch.
(with Bix, Eddie Lang, etc.) 1927,
Jimmy McPartland Orch. 1953, etc.

Bb Part

Stop Time! 4 Bars:

G Trombone: G⁷ Cornet: C Clarinet: Cm Trombone:

G E⁷ Am⁷ D⁷ 1 G 2 G C G^o

B G G^o Break D⁷ Break G Break

G G^o D⁷ G G^o

G G^o Break D⁷ Break G Break

G^o D⁷ G



Stop Time - 4 Bars:



Unison 2 Bars:



When day is Done

The Firehouse Jazz Band

Bb Part

B.G. DeSylva/Robert Katscher - 1924

Rec: Paul Whiteman Orch. (Henry Busse trumpet solo) 1927,
Cliff Edwards ("Ukelele Ike") 1928, Mildred Bailey & Her Swing
Band (Red Norvo, Chris Griffin, Teddy Wilson, Dick McDonough)
1935, Coleman Hawkins All-Stars (Polo, Higginbotham) 1940,
Theme of Henry Busse's Orchestra.

A C B⁷ G⁹

When day is done and shad-ows fall, I dream of you; When

G⁹ C

day is done I think of all the joys we knew. That

C A⁷ D⁷

yearn- ing re- turn- ing to hold you in my arms, Won't

G⁷ D^{#dim} C C^{#dim} Dm⁶ G⁹

go love, I know love, with- out you night has lost its charms! When

B C B⁷ G⁹

day is done and grass is wet with twi- light's dew, My

G⁹ E⁷ Am/F[#] Edim/G E⁷/G[#]

lone- ly heart is sink- ing with the sun. Al-

C⁹ Gm⁷ C+ Fmaj⁷ E⁷(b5) E⁷

though I miss your ten- der kiss the whole day through, I

A⁷ G^{#7} Dm⁷ G⁷ C

miss you most of all when day is done.

The Tin Roof Blues

The Firehouse Jazz Band

Version 2

Written by members of the New Orleans Rhythm Kings
(Mares, Stitzel, Brunies, Roppolo, Pollack) plus Melrose - 1923.
Recorded: NORK 1923, Ted Lewis Orch. 1925, Tommy Dorsey's
Clambake 7 - 1938, Sammy Price's Blusicians (with Bechet,
"Pops" Foster, etc.) Paris - 1956, Dukes of Dixieland 1958,
Louis Armstrong All-Stars 1956, Muggsy Spanier 1957, etc.
(Song named for the rough "Tin Roof Cafe" in New Orleans)

13

Bb Part

*Solo Cornet-Rhythm in on 3rd beat of "A":

No Chord: **A** { } C7 F C C7

I have seen the bright lights burn-ing up and down old Broad-way,

F7 3 C Cdim

Seen 'em in gay Ha-van-a, Birm-ing-ham Al-a-bam-a, and say, They just can't com-

G7 C C7 F Fm C G7

pare with my home town New Or-leans. 'Cause

B C C7

There you'll find the old Tin Roof Ca-fe, Where they play the blues till break of day,

F7 C C7 Bb7 A7

Fas-cin-a-tin' ba-bies hang-in' 'round, Danc-in' to the mean-est band in town,

D7 G+7 C F7 C

Lawd, how they can play the blues. And

C C C7

when the lead-er man starts play-in' low, Folks get up and start to walk it slow.

F7 C C7 Bb7 A7

Do a lot of move-ments hard to beat, Till the old floor-man say "Move your feet!"

D7 G+7 C F7 C

Lawd, I've got those Tin Roof Blues.

Sensation Rag

The Firehouse Jazz Band

The Firehouse Jazz Band

Bb Part

By the ODJB (Edwards, etc.) 1917

Not to be confused with

Joe Lamb's "Sensation" of 1908.

Recorded by ODJB 1918, Original Crescent

City Jazzers 1924, Wolverines (Bix) 1924,

Venuti-Lang-J. Dorsey 1928, Fletcher Henderson

Orch. 1927, The Titan Hot Five 1996, etc.

Stop Time - Bars 1 & 3:

The musical score is written for guitar and bass in 4/4 time. The key signature changes from C major to B-flat major (two flats) in the second system. The score includes various musical notations such as treble and bass clefs, time signatures, and chord diagrams. Chords are labeled with letters and numbers (e.g., C, F, D7, G7, C7, F7, Bb, Eb, Cdim, D.S. al Coda, Coda). The score is divided into systems, with some sections marked with repeat signs and first/second endings. The final system includes a 'Coda' section and a 'Back to "C":' section.

Alabama Bound

The Firehouse Jazz Band

De Sylva, Green, Henderson-1924

Introduced by Al Jolson.

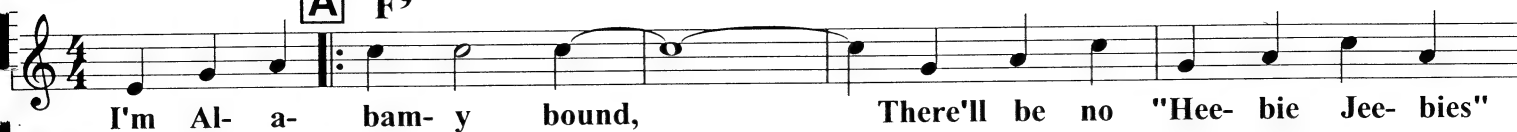
In musical "Kid Boots" with Eddy Canter.

Rec. by Blossom Seely, Isham Jones Orch,
Cliff Edwards (Ukulele Ike) 1926, Santo Pecora
& The Tailgaters (Bouchon, Ferrara, Martin, etc.)
1956, Clancy Hayes c. 1960, etc.

15

Bb Part

A F⁹



D⁷



G⁷

Am



D⁷

G⁷

G⁰

G⁷



B F⁹



D⁷

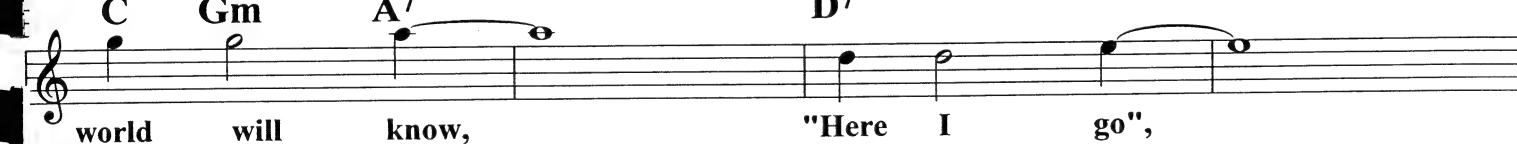


C

Gm

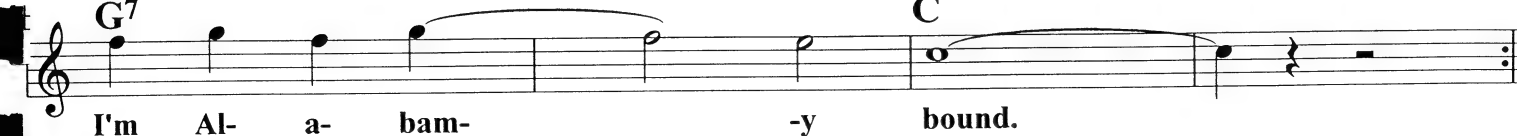
A⁷

D⁷



G⁷

C



At the Jazz Band Ball

The Firehouse Jazz Band

17

By the Original Dixieland Jazz Band
(Edwards, LaRocca, Sparbaro, Shields) - 1918
Recorded: ODJB 1918, Bix & His Gang 1927,
Eddie Condon's Chicagoans 1940, Muggsy
Spanier's Ragtime Band 1939, Bobby Hackett,
Bob Crosby Orch. 1938, Emperors of Jazz,
Wild Bill Davison, etc.

Bb Part

Verse:

Musical notation for the Verse section, featuring a Bb instrument part. The key signature is one flat (Bb), and the time signature is 4/4. The notation includes a treble clef and a key signature of one flat. The melody is written in a single staff. Chord symbols are placed above the staff: Am, G7, C, A7, D7, G7. There are two instances of a 'Bass:' label with a diamond symbol, indicating a bass line. The verse consists of two measures, each repeated twice.

Chorus:

Musical notation for the Chorus section, featuring a Bb instrument part. The key signature is one flat (Bb), and the time signature is 4/4. The notation includes a treble clef and a key signature of one flat. The melody is written in a single staff. Chord symbols are placed above the staff: A7, D7, G7, C, A7, D7, F, F#dim, C, A7, D7, G7, 1.C, 2.C. The chorus consists of two measures, each repeated twice. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign.

CHINA BOY

THE FIREHOUSE JAZZ BAND

Bb Part

Winfree/Boutelje - 1922

Rec: Paul Whiteman Orch. 1929, McKenzie & Condon's Chicagoans (McPartland, Tesch, Sullivan, Freeman, Krupa) 1927, Charles Pierce Orch. (Muggsy, Tesch) 1928, Red Nichols & His 5 Pennies (Teagarden, G. Miller, J. Dorsey, Krupa, etc.) 1930, Bechet-Spanier Big Four 1940, Eddie Condon, Benny Goodman Trio, Etc.

A G

Chi- na boy go sleep,

G G⁷ F^{#7} F⁷ E⁷

Close your eyes don't peep,

A⁷

Sand- man soon will come,

Cm G F⁷

While I soft- ly hum.

B B^b F⁷ B^b

Bud- dha smiles on you,

B^b F⁷ B^b D⁷

Moon- man loves you too. So,

G Edim

while their watch they keep,

G D⁷ G

Chi- na boy, go sleep.

When It's Darkness on the Delta

The Firehouse Jazz Band

19

Jerry Livingston - 1932

Lyrics by Symes & Neiberg

Introduced by Mildred Bailey 1932

Rec: Ted FioRito 1933, Isham Jones
Orch., Dukes of Dixieland, etc.

Bb Part

When it's Dark- ness on the Del- ta, That's the time my heart is light, When it's

Dark- ness on the Del- ta, Let me lin- ger in the shel- ter of the night. Fields of

cot- ton all a- round me, Dark- ies sing- in' sweet and low, Lord I'm

luck- y that you found me, Where the mud- dy Mis- sis- sip- pi wa- ters flow.

Loung- in on the Lev- ee, List- nin' to the Night- in- gales 'way up a- bove.

Laugh- ter on the Lev- ee No one's heart is heav- y, All God's chil- dren got some- one to love. When it's

Dark- ness on the Del- ta, On- ly Heav- en is in sight, When it's

Dark- ness on the Del- ta, Let me ling- er in the shel- ter of the night.



Bogalusa Strut

The Firehouse Jazz Band

Sam Morgan (1887-1936)

New Orleans trumpeter & band leader,
Led the "Magnolia Brass Band".

Rec: Sam Morgan's Jazz Band 1927,
Jim Robinson's New Orleans Band 1961

Bb Part

Chord progression for the Bb Part of "Bogalusa Strut":

Chords: G, G#dim, D, B7, E7, A7, D, D7, A, G, G#dim, D, D#dim, Em7, A7, D, D7, G, G#dim, D, D#dim, Em7, A7, D, G7, D, D#dim, B, Em6, A7, D, D#dim, Em6, A7, D (Solo Break - 2 Bars), D#dim, Em6, A7, D, D7, G, G#dim, D, B7, E7, A7, D, Tag: G, G#dim, D, B7, E7, A7, D.

The score is written for the Bb Part in 4/4 time. It consists of 16 measures, divided into four systems of four measures each. The key signature is one sharp (F#). The score includes various chords and melodic lines. A "Solo Break - 2 Bars" is indicated in the 13th measure. The piece ends with a "Tag" section.

Some of These Days

THE FIREHOUSE JAZZ BAND

21

Bb Part

Shelton Brooks - 1910
Popularized by
Sophie Tucker

Some of these days, you'll miss me Hon - ey. Some of these

days, you'll feel so lone - ly. You'll miss my

hug - gin', you'll miss my kis - sin', you'll miss me

Hon - ey, when you're a - way. You'll be so

lone - ly, just for me on - ly. For you know

Hon - ey, you've had your way. And when you

leave me, you know you'll grieve me; You'll miss your lit - tle

red hot ma ma ma - ma Some of These Days.

Chords: B7, B7, Em, Em, E+7, E7, A9, A9, D7, G, G7, C, E7, Am, E7, Am, C, C#dim, G, Dm6, E7, A9, D7, G, C7, G.

G⁷ G^{#dim} Am⁷ A^{#dim} G⁷ Λ

Solos Here:

C C C^{#dim} G⁷

C C^{#dim} G⁷

C C⁷ F

D⁷ G⁷ 2-Bar Break:

D C C^{#dim} G⁷

C C⁷ F

F Fm C A⁷

D⁷ G⁷ C

22 *Wolverine Blues*

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton 1923

Rec: Gene Rodemich 1923, NORK 1923, Morton 1927 & 1928, Joe Marsala's Chicagoans (Condon, etc.), Earl Hines 1934, Bob Crosby Orch. 1938, Louis Armstrong Orch. 1940, Dukes of Dixieland c. 1960, etc.

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of 16 staves of music. The first staff begins with a G7 chord and a melodic line. The second staff starts with a repeat sign and a C chord, followed by a Cdim chord. The third staff continues the melody with G, C#dim, D7, and G7 chords. The fourth staff features C, Cdim, G7, C, Cdim, and G7 chords. The fifth staff includes C7, F, Fm, D7, G7, and a first ending (1C) leading to a second ending (2C). The sixth staff, labeled 'B', starts with a C7 chord and an F chord. The seventh staff contains a 'Solo Break - 2 Bars' box. The eighth staff continues the melody with C7 and F chords. The ninth staff ends with a triplet of eighth notes. The tenth staff features Dm, Am7, D7, G7, C7, and F chords, concluding with a double bar line.

23

Sugar

The Firehouse Jazz Band

Bb Part

Maceo Pinkard - 1926

Lyrics: Sidney Mitchell & Edna Alexander

Pinkard was a leading black composer of "pop" tunes, usually working with white lyricists. Wrote "Sweet Georgia Brown", "Gimme A Little Kiss, Will Ya Huh", "Them There Eyes", etc.

This song popularized by Ethel Waters - 1926.

Rec: Mc Kenzie & Condon's Chicagoans (McPartland, Teschmacher, Sullivan, Freeman, Krupa) 1927, Paul Whiteman Orch. 1928, Adrian Rollina Orch. (Teagarden, Goodman, Van Eps) 1934,

Muggsy Spanier-Jess Stacy-Lee Wiley 1940,

Louis Armstrong 1946, Vic Damone 1953,

Sung by Peggy Lee in 1955 movie "Pete Kelly's Blues"

Verse:

The musical notation for the Bb part of the song "Sugar" is presented in four staves, each containing a melody line and a series of chords. The key signature is one sharp (F#) and the time signature is 4/4. The chords are as follows:

- Staff 1: A (boxed), G, B⁷, Em, G⁷
- Staff 2: C, C⁷, G, Em, Am⁷, D⁷
- Staff 3: G, B⁷, Em, G, Gm⁶
- Staff 4: D, A⁷, D, B⁷, E⁷, A⁷, D⁷

Chorus:

[B] G E⁷ A⁷ D⁷ G D⁺7 G B^bdim
 Sug-ar, I call my ba-by my Sug-ar, I nev-er "may-be" my

Am⁷ E⁷ Am⁷ D⁷ G Am⁷ D⁷
 Sug-ar, That's why my ba-by is so con-fec-tion-ar-y.

G E⁷ A⁷ D⁷ G D⁺7 G Gm
 Fun-ny, she nev-er pleads for my mon-ey, But when she feeds me on

D D[#]dim Em⁷ A⁷ D Ddim D⁷
 hon-ey, she gets her need ev-'ry time. I'd make a

[C] G⁷ Dm⁷ G⁷
 mil-lion trips to her lips if I were a bee 'cause they are

C E⁷ A⁷ D⁷
 sweet-er than an-y can-dy to me. She's gran-u-la-ted

G E⁷ A⁷ D⁷ G D⁺7 G B^bdim
 Sug-ar, I nev-er cheat on my Sug-ar, 'Cause I'm too sweet on my

Am⁷ E⁷ Am⁷ D⁷ G
 Sug-ar, That sug-ar ba-by o' mine.

24

Hindustan

The Firehouse Jazz Band

Bb Part

Oliver Wallace - Harold Weeks 1917

Musical: "Joy Bells"

Rec: Joseph C. Smith Orch 1918, Bob Crosby
Orch. 1939, Alvino Ray 1941, Ted Weems
Orchestra 1948, Bob Scobey's Frisco Jazz Band
(voc. Clancy Hayes) 1951, Basin St. Six (George
Girard, Pete Fountain) mid-1950's, etc.

A

C G+ C

Hin- du- stan, where we

C Gdim G7

stopped to rest our tir- ed car- a- van,

G7

Hin- du- stan, where the

G7 G+7 C G7

paint- ed pea- cock proud- ly spreads his fan,

B

C G+ C

Hin- du- stan, where the

C7 F

pur- ple sun- bird flashed a- cross the sand,

D9 Fm

Hin- du- stan, where I

D7 G7 C

met her and the world be- gan.

Knee Drops

The Firehouse Jazz Band

25

Bb Part

Lil Hardin (Armstrong)

**Rec: Louis Armstrong (Hines, Singleton) 1928,
The Dutch Swing College Band 1981**

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. It is a 4/4 piece in the key of C major. The score is divided into three main sections: Section A (measures 1-8), Section B (measures 9-16), and a Tag (measures 17-20). Each section consists of a piano part (left hand) and a guitar part (right hand). Chord diagrams are provided for the guitar part, showing the fretting for each chord. The piano part is written in a simple, melodic style, often using eighth and quarter notes. The guitar part provides harmonic support with various chords, including triads and dyads. The score is presented in a clear, easy-to-read format, suitable for a beginner or intermediate player.

Section A:

- Measure 1: C (Piano: C4, E4, G4; Guitar: C4, E4, G4)
- Measure 2: C (Piano: C4, E4, G4; Guitar: C4, E4, G4)
- Measure 3: Cdim (Piano: C4, E4, G4; Guitar: C4, E4, G4)
- Measure 4: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 5: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 6: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 7: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 8: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)

Section B:

- Measure 9: C (Piano: C4, E4, G4; Guitar: C4, E4, G4)
- Measure 10: C (Piano: C4, E4, G4; Guitar: C4, E4, G4)
- Measure 11: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 12: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 13: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 14: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 15: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)
- Measure 16: G7 (Piano: C4, E4, G4; Guitar: G4, B4, D5, F#5)

Tag:

- Measure 17: F (Piano: C4, E4, G4; Guitar: F4, A4, C5)
- Measure 18: F (Piano: C4, E4, G4; Guitar: F4, A4, C5)
- Measure 19: F (Piano: C4, E4, G4; Guitar: F4, A4, C5)
- Measure 20: F (Piano: C4, E4, G4; Guitar: F4, A4, C5)

Bb Part

Thous-ands of years a-go or may-be more,
out on an is-land on a south-ern shore,
Rob-in-son Cru-soe land-ed one fine day,
no rent to pay and no wife to o-bey,
His good man Fri-day was his on-ly friend,
they didn-'t bor-row or lend,
They built a lit-tle hut, lived there 'til Fri-day, but
Sat-ur-day night it was shut. And

Chord progressions: G, Gdim D7, G, Gdim D7, E7, A7, A7, D7, G, Gdim D7, G7, C, A, E7, A, E7, A7, D7.

Robinson Crusoe P.2

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each with a corresponding line of lyrics and chord markings above the staff.

Staff 1: Chords: G, E7. Lyrics: Where did Rob- in- son Cru- soe Go With

Staff 2: Chords: A7. Lyrics: Fri- day On Sat- ur- day Night? Ev- 'ry

Staff 3: Chords: D7. Lyrics: Sat- ur- day night they would start in to roam,

Staff 4: Chords: A7, Am7, D7. Lyrics: Then on Sun- day morn- ing they'd come stag- ger- ing home. On this

Staff 5: Chords: E7. Lyrics: is- land lived wild men in can- ni- bal trim- min', and

Staff 6: Chords: A7, Am7, D7. Lyrics: where there are wild men there must be wild wo- men, so

Staff 7: Chords: G, E7. Lyrics: Where Did Rob- in- son Cru- soe Go With

Staff 8: Chords: A7, D7, G. Lyrics: Fri- day On Sat- ur- day Night.

Chorus:

The musical score for the Chorus is written for a single melodic line in B-flat major, 4/4 time. The key signature has two flats (Bb and Eb). The score consists of eight staves of music. The first staff begins with a repeat sign and a boxed 'B' chord symbol. The melody features eighth and quarter notes, with some phrases tied across measures. Chord symbols are placed above the staff at various points: Bb, D7, G7, C7, F7, Gm, Dm, A7, F7, C, Bb, D7, G7, C7, Eb, Edim, Bb/F, G7, C7, F7, and Bb. The piece concludes with a double bar line and repeat dots.

Staff 1: **B** B^b D⁷

Staff 2: G⁷ C⁷

Staff 3: F⁷ G^m

Staff 4: D^m A⁷ D^m A⁷ F⁷

Staff 5: **C** B^b D⁷

Staff 6: G⁷ C⁷

Staff 7: E^b E^{dim} B^b/F G⁷

Staff 8: C⁷ F⁷ B^b

27

The Original Dixieland One-Step

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(Nick LaRocca, etc.) possibly plus Joe Jordan - 1917.

Recorded: J. Russell Robinson 1918, Kid Ory's Creole Jazz Band 1945, Red Nichols & His 5 Pennies 1928, Jimmy McPartland 1936, Wild Bill Davison, Irving Fazola, Miff Mole, New Orleans Rhythm Kings (with Wingy Manone) 1934, Pete Daily, Doc Evans, Bob Crosby Orch. 1942, etc.

Bb Part

C C G⁷ (Trombone Gliss)
 D⁷ G⁷ C G⁷ 1C 2C
 [A] C⁷ F
 C⁷ F
 C⁷ F F⁷
 B^b Bdim F D⁷ G⁷ C⁷ F⁷

Cornet Solo - As Written:

①

Stop Time - As Written:

②

Straight Time :

③

Stop Time Solo-Band Play x's:

Time:

"Oh Play That Thing!"

Back to "A" - With Repeat:

Dippermouth Blues

(The Sugar Foot Stomp)

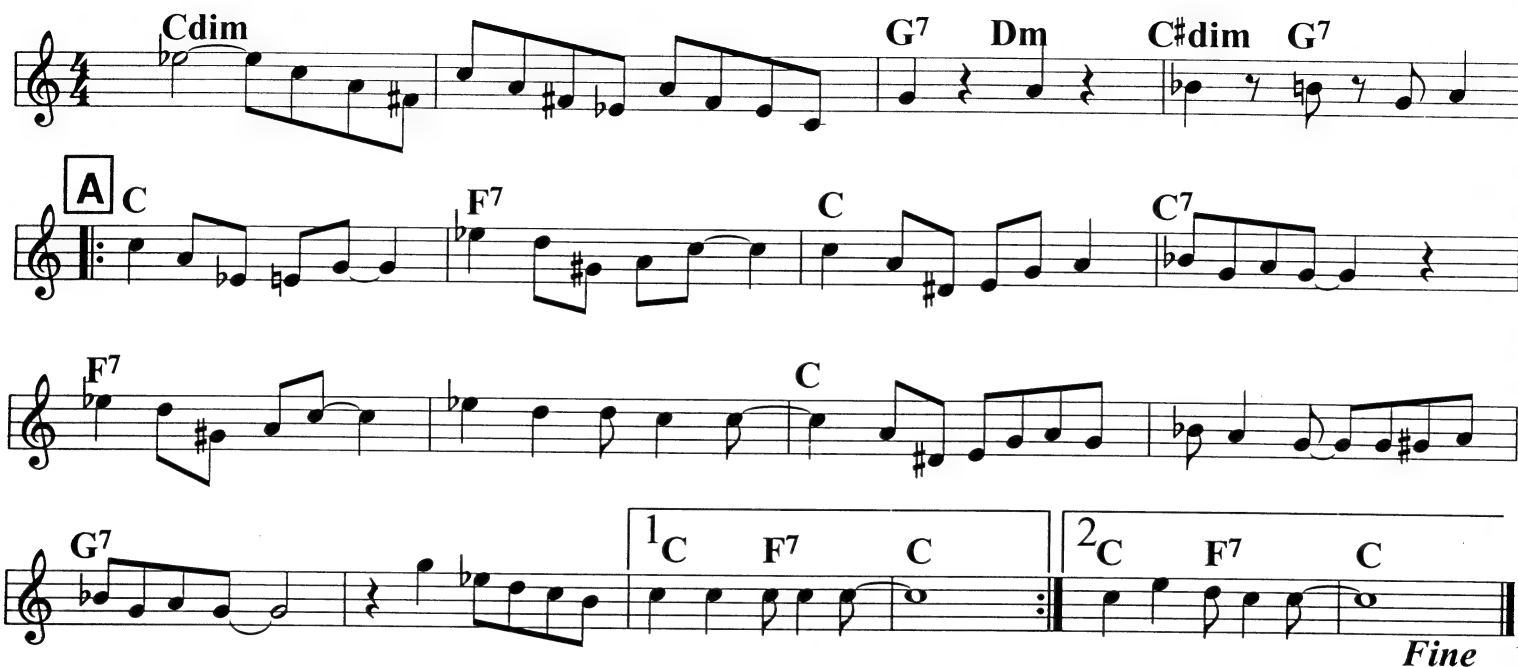
The Firehouse Jazz Band

Joe "King" Oliver - 1923

Perhaps his best-known composition. Oliver was "King" of the New Orleans cornetists c. 1912 until Storyville was closed in 1917 and he moved to Chicago.

Rec: King Oliver's Creole Jazz Band 1923, Johnny Miller's New Orleans Frolickers (Sharkey) 1928, Louis Armstrong with Jimmy Dorsey Orch. 1939, Muggsy Spanier's Ragtime Band 1939, Fletcher Henderson Orch. 1931, Glenn Miller Orch., Dorsey Bros. Orch. 1950's, etc.

Bb Part



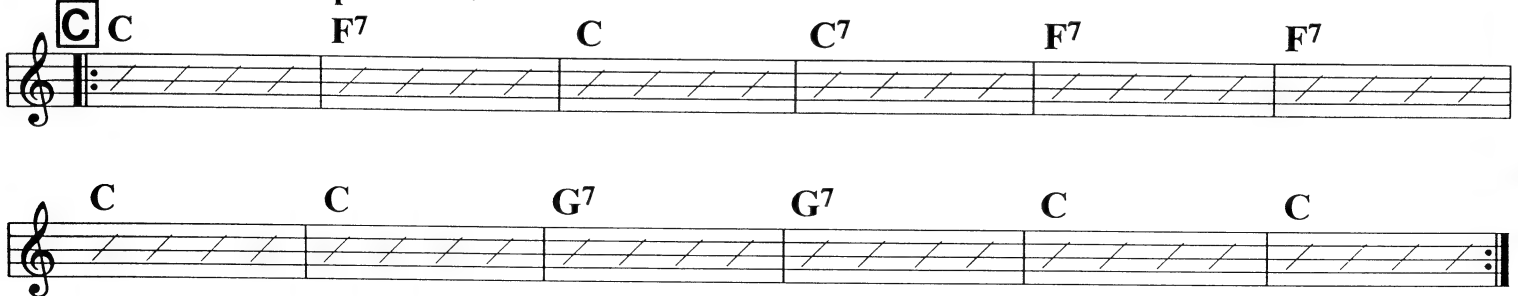
Cdim G7 Dm C#dim G7
 A C F7 C C7
 F7 C
 G7 1 C F7 C 2 C F7 C
 Fine

Clarinet solo:



B C F7 C C7 F F#dim
 C A7 D7 G7 C G7 C G7 C

Other Solos Except Cornet:



C F7 C C7 F7 F7
 C C G7 G7 C C

Poor Butterfly

The Firehouse Jazz Band

Bb Part

Golden/Hubbell - 1916

Introduced at "The Big Show" at New York City's Hippodrome Theater.

Popularized by The Victor Military Band 1917.

Rec: Prince's Orch. 1917, Fritz Kreisler 1917,

Red Nichols, Benny Goodman, Sarah Vaughn,

The Hilltoppers 1954, Bobby Hackett, etc.

B \flat F \sharp 7 Cm7 **A** F 9 B \flat maj7 B \flat
 Poor But- ter- fly! 'neath the blos- soms wait- ing Poor But- ter-
 D+7 G 9 G7
 fly! for she loved him so. The mo- ments
 C7 F 9 B \flat Gm
 pass in- to hours, The hours pass in- to years, And as she
 C7 F 9 B \flat F \sharp 7 Cm7
 smiles thru her tears, She mur- murs low, "The moon and
B F 9 B \flat maj7 B \flat
 I know that he be faith- ful, I'm sure he
 D+7 D7 G 9
 come to me by and by. But if
 Cm7 E \flat m6 B \flat C \sharp dim
 he don't come back Then I nev- er sigh or cry, I just must
 F 9 B \flat
 die." Poor But- ter- fly.

STEALIN' APPLES

30

Bb

The Firehouse Jazz Band

Thomas "Fats" Waller
1936

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music. The key signature has one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: G, C7
- Staff 2: G, E7, A7, D7, B7, E7, A7, D7
- Staff 3: G, C7
- Staff 4: G, E7, A7, D7, G, C7, G
- Staff 5: Cm7, F7, Bb, Bdim
- Staff 6: Cm7, F7, D7, Ddim, D7
- Staff 7: G, C7
- Staff 8: G, E7, A7, D7, G, C7, G

Wrap Your Troubles in Dreams

The Firehouse Jazz Band

Bb Part

Harry Barris - 1931

Lyr: Koehler & Moll

Barris sang in Paul Whiteman's trio the "Rhythm Boys", with Al Rinker and Bing Crosby. Also wrote "Mississippi Mud", etc.
 Rec: Louis Armstrong Orch. 1931, Harry James Orch. 1938,
 Buck Clayton-Pee Wee Russell 1960, Sidney Bechet 1957,
 Eddie Condon's All-Stars (Butterfield, Cutshall, Wilber) 1957,
 The Titan Hot Five (w/ Bob Draga & Jeff Barnhart) 1998, etc.

When skies are cloud-y and gray, They're on- ly gray for a day, so

wrap your trou- bles in dreams, and dream your trou- bles a- way. Un-

til that sun- shine peeps through, There's on- ly one thing to do, Just

wrap your trou- bles in dreams, and dream your trou- bles a- way. Your

cas- tles may tum- ble that's fate, af- ter all, life's real- ly fun- ny that way.

No use to grum- ble, just smile as they fall, Weren't you king for a day? Say!

Just re- member that sun- shine, al- ways fol- lows the rain, so

wrap your trou- bles in dreams, and dream your trou- bles a- way.

That Da Da Strain

The Firehouse Jazz Band

32

Edgar Smith - lyr: Mamie Medina - 1922

Rec: Mamie Smith, New Orleans Rhythm Kings 1923, Eva Taylor, Louisiana Rhythm Kings (Red Nichols, Pee Wee Russell, etc.) 1929, Ben Pollack Orch., Bobby Hackett (w/ Georg Brunis, etc.) 1938, Doc Evans (w/ Tony Parenti, etc.), Mugsy Spanier's Ragtime Band 1939, The Bob Crosby Orch. (w/ Matlock, etc.), Ethel Waters, The Titan Hot Five (w/ Bob Draga & Jeff Barnhart) 1998, etc.

Bb Part

The musical score for the Bb Part of 'That Da Da Strain' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two main sections, A and B. Section A consists of three staves of music. The first staff begins with an E7 chord, followed by a diamond-shaped box containing the letter 'A', and then an Am chord. The second staff begins with an E7 chord. The third staff begins with an Am chord. Section B consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'B', followed by a C chord, an E7 chord, and an A7 chord. The second staff begins with a D7 chord, followed by a G7 chord, a C chord, a Dm7 chord, and a G7 chord. The third staff begins with a C chord, followed by an E7 chord, and an A7 chord. The fourth staff begins with a D7 chord, followed by a G7 chord, a C chord, an F7 chord, and a C chord. The score concludes with a double bar line.

Solos on "B":

Play as written to bottom of page, back to "C" for 16-bar solos,
After last solo play "D" & "C".

C Fmaj⁷ Fm⁶ C B⁷ B^{b7} A⁷

Pro- fes- sor man won't you play Co- pen- ha- gen 'cause

D⁷ G⁷ C C^{7(b5)} C⁷ C⁺⁷

that's one tune sure has got me run- nin' wild.

Fmaj⁷ Fm⁶ C B⁷ B^{b7} A⁷

No- bod- y knows how that tune burns up my clothes, so

D⁷ G⁷ C F⁷ C **Fine**

hey hey hey, syn- co- pate it all night long. **End Solo Here:**

D Top notes are melody:

C Dm Em C A^b

pp Doo da da doo dum,

C G⁷ C F⁷ C G⁺⁷

f step-pin' dad-dy, ma-ma's feel-in' good.

C Dm Em C A^b

pp Doo da da doo dum,

C G⁷ C F⁷ C C^{7(b5)} C⁷ C⁺⁷

f syn- co- pate me like a dad-dy should.

Solos at "C" Only,
After last solo play
"D" and "C".

33

Copenhagen

The Firehouse Jazz Band

Version 2

Walter Melrose/ Charlie Davis - 1924

Intro: The Benson Orchestra of Chicago.

Rec: Wolverines (Bix, etc.) 1924, California Ramblers 1924, Elmer Schoebel's Friars Society Orch. (Tesch, etc.) 1929, Artie Shaw 1936 & 38, Casa Loma Orch., Fletcher Henderson Orch., Tommy Dorsey Orch. 1938, Earl Hines Orch. 1934, Teresa Brewer, Firehouse Five Plus Two, c. 1950, Mr. Jack Daniel's Original Silver Cornet Band 1989, The Dukes of Dixieland 1959, The Titan Hot Five 1997, etc.

Bb Part

First system of musical notation for the Bb part. It consists of two staves. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. It begins with a C major chord, followed by a C#dim chord, then an F6 chord, and finally a Gbdim chord. The second staff continues the melody with various chords including C, G7, C, G9, C, G7, and C7.

Second system of musical notation. It begins with a boxed 'A' indicating the start of a section. The melody is written on a single staff with a key signature of one flat. The lyrics 'Way down in old New Orleans you will' are written below the staff. Chords above the staff include F, C7, F, and F7.

Third system of musical notation. The melody continues on a single staff. The lyrics 'find shoul- der shak- in' queens, and when they roll their' are written below. Chords above the staff include Bb, C7, F, and Bdim.

Fourth system of musical notation. The melody continues on a single staff. The lyrics 'eyes you wake up in par- a- dise.' are written below. Chords above the staff include C7, F, and C+7.

Fifth system of musical notation. It begins with a boxed 'B' indicating the start of a section. The melody is written on a single staff. The lyrics 'And when that old lead- er man I said' are written below. Chords above the staff include F, C7, F, and F7.

Sixth system of musical notation. The melody continues on a single staff. The lyrics 'when that old lead- er man picks up his sax- o-' are written below. Chords above the staff include Bb, C7, F, and Bdim.

Seventh system of musical notation. The melody continues on a single staff. The lyrics 'phone, all the should-er shak- ers moan.' are written below. Chords above the staff include C7, F, Bb7, F, and G7.

Home

The Firehouse Jazz Band

Bb Part

Peter Van Steeden-Harry Clarkson-Jeff Clarkson - 1931

Song debuted on radio Thanksgiving eve 1931.

Recorded: California Ramblers 1931, Van Steeden 1932,

Louis Armstrong 1932, Mildred Bailey, Nat "King" Cole

1950, 1944 Andrews Sisters movie "Moonlight & Cactus",

Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1955

[A] F E7 Gm C7

When shad- ows fall, and trees whis- per day is end- ing,

Gm C7 C+7 F Gm7 C7

My thoughts are ev- er wend- ing Home.

F E7 Gm C7

When crick- ets call, my heart is for- ev- er yearn- ing,

Gm C7 F

Once more to be re- turn- ing Home.

[B] B^bm F

When the hills con- ceal the set- ting sun,

B^bm6 C7

Stars be- gin a- peep- ing one by one.

F E7 Gm C7

Night cov- ers all, And though for- tune may for- sake me,

Gm C7 F

Sweet dreams will ev- er take me Home.

SEE SEE RIDER

The Firehouse Jazz Band

35

Gertrude "Ma" Rainey - 1925
Adapted from older blues song.
Recorded: Ma Rainey 1925,
Bea Booze 1943, Helen Humes,
Bunk Johnson

Bb Part

Verse:



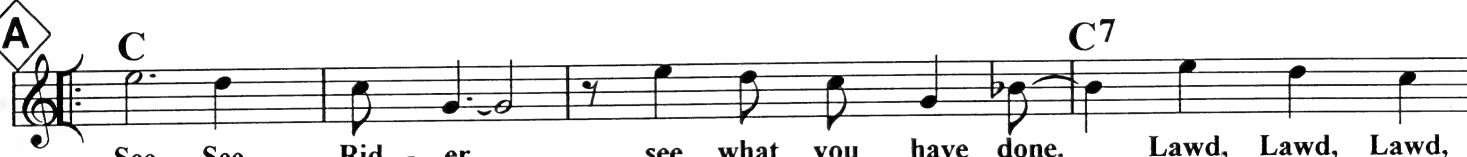
Now I feel so lone-ly, I feel so blue, I al-ways feel so bad.



I made a mis-take right from the start, and now it seems so hard to part.



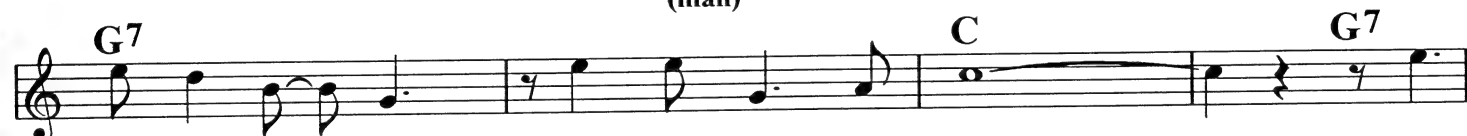
O-pen this let-ter that I will write, I hope you will be-lieve it when you re-ceive it:



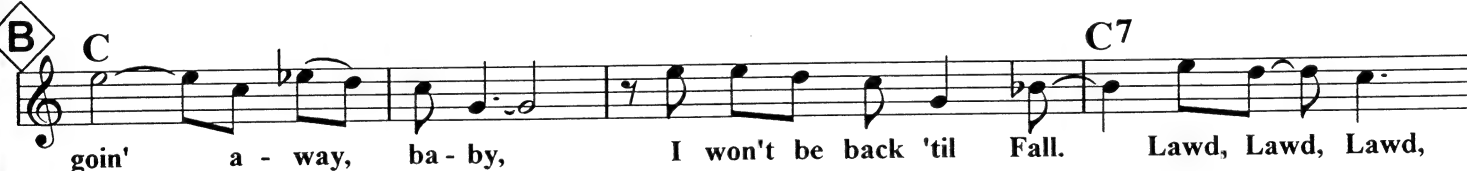
See See Rid - er, see what you have done. Lawd, Lawd, Lawd,



made me love you, now your gal has come. You
(man)



made me love you. Now your gal has come. I'm



goin' a - way, ba - by, I won't be back 'til Fall. Lawd, Lawd, Lawd,



goin' a - way ba - by, Won't be back 'til Fall. If I



find me a good man, won't be back at all.
(woman)

Anything Goes

The Firehouse Jazz Band

Cole Porter - 1934

Musical "Anything Goes" (Ethel Merman)
Rec. by Paul Whiteman 1934, Dorsey Bros.
Orch., Mel Powell, etc.

Bb Part

A In old-en days a glimpse of stock-ing was looked on as some-thing shock-

-ing, Now Heav-en knows, An-y thing goes. Good

auth-ors too who once knew bet-ter words now on-ly use four let-

-ter words writ-ing prose, An-y thing goes. The world has gone

B mad to-day, and good's bad to-day, and black's white to-day, and day's

night to-day, When most guys to-day that wo-men prize to-day are just

sil-ly gig-ol-os; So though I'm not a great ro-manc-er I

know that you're bound to an-swer when I pro-pose, An-y thing

goes.

Paddlin' Madelin' Home

Harry Woods - 1925

(I'm Looking Over A 4-Leaf Clover, Side By Side,
When the Moon Comes Over the Mountain. etc.)

Recorded: Cliff Edwards (Ukulele Ike) 1925, The Ipa
Troubadors 1926, George Olson Orch., etc.

Bb Part

Verse:

The musical score is written for the Bb part in 4/4 time, with a key signature of one sharp (F#). The melody is presented on a single staff with lyrics underneath. Chord symbols are placed above the staff at various points. The lyrics are as follows:

I love a girl named Ma-de-lin', I know she loves me, too, For
The moon comes up at six o'-clock and I come up at eight, She's

ev'-ry night the moon is bright she rides in my ca- noe. At
al-ways wait- in for my call and meets me at the gate. I've

mid- night on the riv- er I and heard her fa- ther call, but
pet- ted in the par- lor, and hugged her in the hall, but

she don't care and I don't care if we get back at all; 'Cause when I'm
when she's out in my can- oe I love her best at of all;

Chord symbols: D, A, G, D, D°, D, A7, D, D, D°, Em7, A7, G, D, D°, D, A7, Bm, B7(b5), A, E7, A, E7, A7.

Chorus:

[B] D A+7 D

Pad- dl- in' Ma- de- lin' home, Gee, when I'm

E7 Edim E7

Pad- dl- in' Ma- de- lin' home, First I
First I

A7 A+7 D Bm B7

drift with the tide, Then pull for the shore, I
kiss her a while, and when I get through, I

E7 A7

hug her and kiss one her mile and and pad- dle some more. Then I keep
pad- dle for one mile and and drift back for two.

[C] D A+7 D

Pad- dl- in' Ma- de- lin' home Un- til I

E7 Edim E7 E7(b5)

find a spot where we're a- lone, Oh! she
Oh! if

D F#m Bm Bm7 E Gm6

nev- er says "no" so I kiss her and go
she'd on- ly say "Throw your pad- dles a- way!"

D D° A7 A+7 D D7 B7 B7(b5)

Pad- dl- in' Ma- de- lin', Sweet! sweet Ma- de- lin',

E7 A7 A+7 D

Pad- dl- in' Ma- de- lin' home.

Solos at "B":

Cakewalkin' - P.2

D F⁶ on- ly way to win is to cheat 'em, Fm⁶

C You can tie 'em, but you're nev- er gon- na' beat 'em. Cdim

G⁷ Strut your stuff, Boys, Don't do noth- in' dif- 'rent, Those

D⁷ **G**⁷ **C** Cake- walk- in' Ba- bies from home! Solos at "B"

Stop Time Cornet Solo (Louis Armstrong's) - Band Plays Downbeats Every 2 Bars:

E F

C

Time: **G**⁷

D⁷ **G**⁷ **C**

Cakewalkin' Babies From Home

The Firehouse Jazz Band

Smith-Troy-Clarence Williams - 1924

Rec: Sidney Bechet 1925, Bessie Smith with Fletcher Henderson Orch.
 (Coleman Hawkins) 1925, Clarence Williams' Blue Five (with Bechet) 1925,
 Mutt Carey (D. Barker, Pops Foster, Baby Dodds) 1947, Lu Watters' Yerba
 Buena Jazz Band, Bob Thiele, The Titan Hot Five 1996, etc.

Bb Part

Verse:

A C G⁷ G⁷ C G⁷

Cake- walk- ers may come, and cake- walk- ers may go,

C C^{#7} D⁷ G⁷

But I want to tell you 'bout a coup- le I know;

E⁷ Am E⁷ Am⁷

High step- pin' pair, deb- on- air. But

D⁷ A^{b7} G⁷

when it comes to bus- 'ness not a soul can com- pare.

Chorus:

B G⁷

Here they come, Look at 'em syn- co- pa- tin',

C B⁷ B^{b7} A⁷

Go- in' strong, Yeah, they are dem- on- strat- in'.

D⁷

Talk of the town, Eas- in' a- round, They're

D⁷ A^{b7} G⁷

pick- in' 'em up, and lay- in' 'em down.

C G⁷

Danc- in' fools, Yeah, they are dem- on- strat- in'

C E⁷ Am C⁷

they're in a class of their own! The

Last Time: Optional Jump to "E" For Armstrong Out-Chorus:

'Deed I Do

The Firehouse Jazz Band

Fred Rose/Walter Hirsch - 1926, Popularized by Ben Bernie Orch.,
 Rec: Ruth Etting 1927, Johnny Marvin 1927, Jack Teagarden, Benny
 Goodman, Charlie Barnet, Tommy Dorsey, Snub Mosely, Bunny
 Berigan, Ben Pollack, Lena Horne 1948, etc.

Verse:

I was oh so blue till you came a- long,

Just to make my life a won- der- ful song.

You brought sun- shine just to bright- en my lone- li- ness.

Is it an- y won- der in my hap- pi- ness, I con- fess:

A Do I want you Oh my, do I?

Hon- ey, 'Deed I do!

Do I need you Oh my, do I?

Hon- ey, 'Deed I do.

B I'm glad that I'm the one who found you,

That's why I'm al- ways hang- in' 'round you.

Do I love you Oh my, do I?

Hon- ey 'Deed I Do!

The Yellow Dog Blues

41

Originally the "Yellow Dog Rag"
The Firehouse Jazz Band

W. C. Handy - 1914

Named for the "Yazoo-Delta" railroad, which, partly due to some yellow freight cars, was known to the locals as the "Yellow Dog".

Rec: Bessie Smith with Fletcher Henderson's Hot Six 1925, The Rhythmakers (Waller, Condon, Pops Foster, etc.) 1932, Ted Weems Orch. (Muggsy) 1930, etc.

Bb Part

Eighth notes = Dotted-eighth/Sixteenths

Verse:

Verse: **A** C

F7 C C#dim

G7 F7 G7 C C7 F Fm 1 C G7 2 C G7 C7

Chorus: 1x as written - then solos:

Chorus: **B** F Gm G#dim F7 Solo Break - 2 Bars - Add Yells & Screams as needed

pp f

Bb7 F F#dim

C7 Bb7 C7 F F7 Bb Bbm F

Solos at "B",
After last solo play "A" once,
take 2nd Ending, play "B".

Chorus:

B **G** **B⁷** **E⁷** **A⁷** **D⁷** **G** **D⁷** **G** **B⁷** **E⁷** **A⁷** **D⁷** **G** **B⁷** **Play only into "Dog Fight"** **End Solo Here!**

Dog Fight:

Em

Cornet:

Am

Cornet:

D7

Tag:

First system of musical notation for 'The Rose Tree' in G major. The first staff shows the key signature (one sharp) and the first three measures with chords G, B7, and E7. The second staff continues the melody with chords A7, D7, and G.

**Back to "B" for Solos,
Use "B" only, No "Dog Fight"
After last solo, Play:
"Dog Fight", "B", & "Tag".**

Clarinet Marmalade

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(LaRocca, Shields, Edwards, etc.) - 1918

Recorded: ODJB 1918, New Orleans Rhythm Kings
(with Mares, Roppollo, Jelly Roll Morton, etc.) 1923,
Bix & Tram 1927, Ted Lewis Band 1928, Jimmy
McPartland 1953, Dukes of Dixieland-late '50's, Mr.
Jack Daniel's Original Silver Cornet Band 1989, etc.

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of several staves of music with various chords and melodic lines. The key signature has one sharp (F#).

Staff 1: Chords: G, B7, E7. Melody: G4 (half), A4-B4 (quarter), A4-G4 (quarter), F#4 (half).

Staff 2: Chords: A7, D7, G, D7. Melody: A4-G4 (quarter), F#4-E4 (quarter), D4 (half), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).

Staff 3: Chords: G, D+7, G, G7. Melody: G4 (half), A4-B4 (quarter), A4-G4 (quarter), F#4 (half).

Staff 4: Chords: C, C, Cm, G, G7. Melody: C4 (half), D4-E4 (quarter), D4-C4 (quarter), B3 (half), C4 (half), D4-E4 (quarter), D4-C4 (quarter), B3 (half).

Staff 5: Chords: C, C, Cm, G, E+7. Melody: C4 (half), D4-E4 (quarter), D4-C4 (quarter), B3 (half), C4 (half), D4-E4 (quarter), D4-C4 (quarter), B3 (half).

Staff 6: Chords: 1. A7, D7. Melody: A4 (half), G4 (half), F#4 (half), E4 (half).

Staff 7: Chords: 2. A7, D7, G. Melody: A4 (half), G4 (half), F#4 (half), E4 (half).

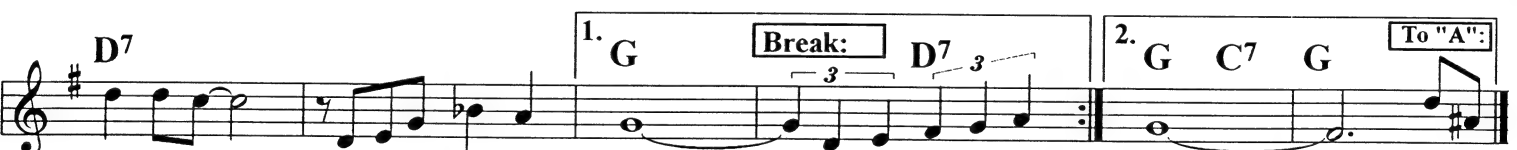
Interlude: Chord: D7. Melody: D4 (half), E4 (half), F#4 (half), G4 (half).

Canal Street Blues

The Firehouse Jazz Band

Bb Part

Joe "King" Oliver - 1923. One of New Orleans' best known cornetists and band leaders. His career began around 1904. When Storyville closed in 1917 he was forced to find work in Chicago, where he later called young Louis Armstrong to join him. Recorded: King Oliver's Creole Jazz Band 1923, Henry Allen Orch. 1940, Lu Watters' Yerba Buena Jazz Band-late '40's, etc.



Solos on "A" only. After last solo play "A" & "B" with no repeats, play Last Ending:

Last Ending:



The Wabash Blues

The Firehouse Jazz Band

Chromatic pick-up notes throughout were not in original composition.

44

Dave Ringle & Fred Meinkin - 1921

Recorded: Isham Jones Orch. 1921, Charleston

Chasers (Red Nichols, Miff Mole, Jimmy Dorsey, etc.)

1927, Ted Lewis Orch. 1930, Pee Wee Hunt, Shorty

Sherock, Russ Morgan Orch. 1939, etc.

Bb Part

A C7 F

Oh, those Wa - bash Blues,

C7 F F7 A

know, I got my dues.

B^b F

lone - some soul am I,

C[#]7 C7

feel that I could die.

B C7 F

Can - dle light that gleams,

C7 F F7

Haunts me in my dreams. I'll

B^b F

pack my walk - ing shoes, to

C7 F

lose those Wa - bash Blues.

Patter Chorus:

C E7 Am C G[#] E^b7 G[#] E^b7

Thru the syc-a-more the can-dle light is shin-ing bright, Mem-ry brings the scent of new-mown hay to me each night,

'Xpect to see the moon-shine on the Wa-bash an-y night, Seems that such a pic-ture's bound to turn me to the right,

D7 Fm⁶ D7 Fm⁶ G7 C C7 F Fm C

I am start-ing for that spot no need to ask me when, I'll be leav-ing hoof-prints t'wards the old home road a - gain.

Ma-king up my mind to see that home so far a - way, But un-til that hap-pens here's the best that I can say:

Back to "A":

Big Butter & Egg Man

The Firehouse Jazz Band

Louis Armstrong and Percy Venable - 1926
Recorded: Louis Armstrong's Hot Five
(vocal: May Alix) 1926,
Muggsy Spanier's Ragtime Band 1939,
Sidney Bechet Trio 1952, Bob Scobey's Frisco
Jazz Band (voc. Clancy Hayes) 1952, etc.

Bb Part

A G A⁷

I want a big but-ter and egg man from

D⁷ G Gdim Am⁷ D⁷

way out in the west.

G Gdim Am⁷ D⁷

I'm get- tin' tired of work- ing all day,

D⁷ G Gdim D⁷

I want some- bod- y who wants me to play.

B G⁷ C

Pret- ty gold and sil- ver have nev- er been mine, but

E⁷ A⁷ D⁷

if my dream comes true, Dear, the sun's gon- na' shine. So,

G A⁷

I want a big but- ter and egg man, Now don't

D⁷ G

some big but- ter and egg man want me?

Someday You'll Be Sorry

46

The Firehouse Jazz Band

Bb Part

Louis Armstrong

A

F E7

Some- day, you'll be sor- ry.

F Am7 D9

The way you treat- ed me was wrong.

Gm C7 F A7 Dm Dm7

I was the one who taught you all you know.

G7 C7 F F#dim Gm7 C+7

Your friends have sent you to make me sing an- oth- er song. So,

B

F E7

Good luck may be with you,

F Am7 D7

and may your fu- ture you won't fear, (Dear), (No.)

Gm7 Bbm6 F Am7 D7

there won't be an- oth- er to treat you like a broth- er,

Gm7 C7 F

Some- day you'll be sor- ry, Dear.

Chorus:

C B7
see Dea- con Jones when he rat- tles them bones,

E7
Old Par- son Brown danc- in' 'round like a clown,

A7 A7(b5) A7
Aunt Jem- i- ma who is past eight- y three,

D
Shout- in' "I'm full o' pep! Watch yo' step, watch yo' step!"

D B7
One leg- ged Joe danced a- round on his toe,

Em Em B7 Em E7 E7(b5)
Threw a- way his cane and hol- lered, "Let her go!" Oh Hon- ey,

D F#7 G D
Hail, Hail, the gang's all here for an

E7 A7 D (D7 C#7 C7)
Al- a- bam- a Jub- i- lee.

For Repeat:

Alabama Jubilee

The Firehouse Jazz Band

Jack Yellen/George Cobb - 1915

Rec: Arthur Collins & Byron Harlan

(Popular performers of "Coon songs") 1915,

Red Foley 1951, Firehouse Five Plus Two 1954,

Percy Humphrey's New Orleans Band 1974, etc.

Bb Part

Verse:

A D B^b7

Man - do - lins, vi - o - lins,

D A⁷ D A⁷

Ev - 'ry - bod - y tun - in' up, the fun be - gins.

D D⁷ C[#]7 C⁷ B⁷

Come this way, don't de - lay,

E⁷ A⁷ F[#]m A⁷

Bet - ter hur - ry hon - ey dear, or you'll be miss - in'

B D B^b7

Mu - sic sweet, rag - time treat,

D A⁷ D

Goes right to your head and trick - les to your feet.

E⁷ A A[#]dim

It's a re - mind - er, a mem - o - ry find - er, of

E⁷ A⁷

nights down in old Al - a - bam: You ought to

Come Back, Sweet Papa

The Firehouse Jazz Band

Paul Barbarin/Luis Russell

Rec: Louis Armstrong's Hot Five 1926, Graeme Bell (Australian),
Bob Crosby Orch. 1936, Lu Watters' Yerba Buena Jazz Band 1942,
The Firehouse Five Plus Two 1958, Jimmy McPartland,
The Titan Hot Five 1996, etc.

Bb Part

Verse:

1. C A^b7 G⁷ C A^b G⁷

2. D G G^{#dim} D⁷ G⁷ A

Chorus:

C A⁷ D⁷ G⁷ C E⁷ A⁷ D⁷ G⁷ 2-Bar Break: G⁷ C A⁷ D⁷ G⁷ E⁷ Bm^{7(b5)} E⁷ A⁷ D⁷ D^{#dim} C A⁷ D⁷ G⁷ C Solos At "Chorus"

Blue Lou

The Firehouse Jazz Band

Edgar Sampson-Irving Mills 1933

Recorded: Benny Carter 1933, Chick Webb Orch.

(with Sampson on alto sax) 1934, Metronome All-Star Band 1939, Fletcher Henderson, Benny Goodman, Bunny Berigan, Art Tatum, Lou McGarity, etc.

This was one of Tommy Dorsey's favorite "jam session" tunes.

49

Bb Part

The musical score for the Bb Part of "Blue Lou" is written in 4/4 time. It consists of two main sections, A and B, each with four staves of music. Section A starts with a key signature of one sharp (F#) and a common time signature. Section B starts with a key signature of one sharp (F#) and a common time signature. The score includes various chords and melodic lines for the Bb instrument.

Section A

Staff 1: G#7, G7, G#7, G7

Staff 2: C, C7/E, F, F#dim, D7, G7

Staff 3: G#7, G7, G#7, G7

Staff 4: C, C7/E, F, F#dim, D7, G7, C

Section B

Staff 5: G, G#dim, D7

Staff 6: G, G#dim, D7, G7

Staff 7: G#7, G7, G#7, G7

Staff 8: C, C7/E, F, F#dim, D7, G7, C

50

Baby Brown

The Firehouse Jazz Band

by Alex Hill (1906-1937)

(Friend & sometimes co-writer with Fats Waller)

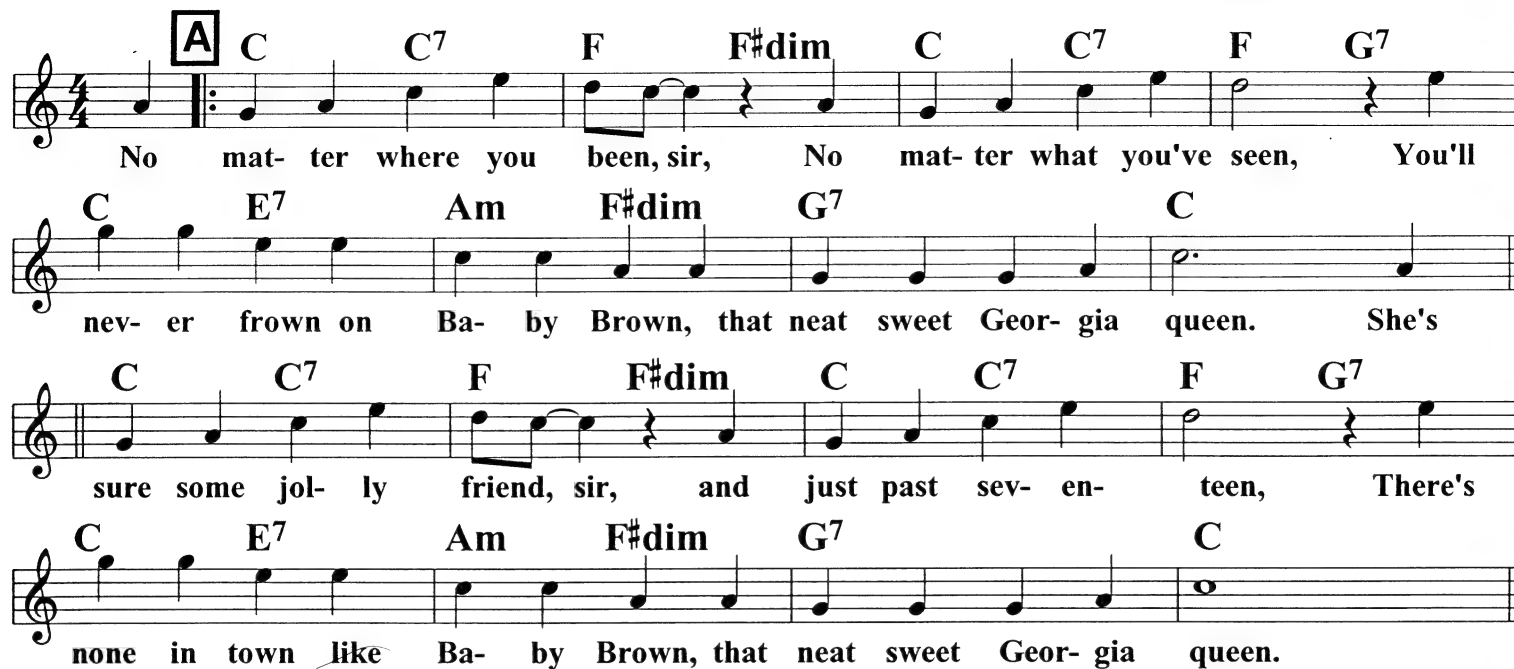
Recorded: New Orleans Rhythm Kings,

Fats Waller 1935

Transcribed by "Banjo Bob" Stevens

Bb Part

A



No mat- ter where you been, sir, No mat- ter what you've seen, You'll
nev- er frown on Ba- by Brown, that neat sweet Geor- gia queen. She's
sure some jol- ly friend, sir, and just past sev- en- teen, There's
none in town like Ba- by Brown, that neat sweet Geor- gia queen.

B



Cute 'n' pert 'n' got that cer- tain thing you know the rest,
Can't help flirt- in', makes that cur- tain ring down all the best. She's
al- ways bound to win, sir, I'm sing- in' what I mean, My
mon- ey's down on Ba- by Brown, that neat sweet Geor- gia queen.

Tag:



mon- ey's down on Ba- by Brown, that neat sweet Geor- gia queen.

Yes! We Have No Bananas

The Firehouse Jazz Band

51

Frank Silver/Irving Cohn - 1923

Revue "Make It Snappy" by Eddie Cantor 1922,

Rec: Ben Selvin Orch. 1923, Great White Way Orch. 1923,

Benny Krueger Orch. 1923, California Ramblers 1923,

Sidney Bechet with Sammy Price's Blusicians (Pops Foster, etc.)
Paris 1956, etc.

Sung by Pied Pipers in 1948 movie "Luxury Liner".

Bb Part

A C C⁷ B⁷ B^{b7} A⁷

Yes! We have no ba- na- nas, Yes, we

D⁷ G⁷ C C⁷

have no ba- na- nas to- day. We've

F Fm C

string beans and hon- ions, cab- bah- ges and scal- lions and

B⁷ E G⁷

all kinds of fruit and say, We have an

B C F C C⁷

old fash- ioned to- mah- to,

F G⁷

Long Is- land po- tah- to, But

C C⁷ B⁷ B^{b7} A⁷

Yes! We have no ba- na- nas, Yes, we

D⁷ G⁷ C Cdim Dm⁷ G⁺⁷

have no ba- na- nas to- day.

Bridge:

C Cm⁷ F⁹ B^b Bdim Cm⁷ F⁹ B^b
 moon- light on the bay-ou, a Cre-ole tune that fills the air; I

Bm⁷ E⁹ A F#m⁷ Bm⁷ E⁹ A⁹ A+⁷
 dream a- bout mag- nol- ias in June, And soon I'm wish-in' that I was there. Do you

D A+⁷ D G⁹ D Bm⁷ E⁹
 know what it means to miss New Or- leans, When that's where you left your heart? And

G G#dim D B⁷ Em⁷ A⁷ D
 there's some- thing more: I miss the one I care for More than I miss New Or- leans.

Back to "B" for Solos:

Do You Know What It Means To Miss New Orleans

The Firehouse Jazz Band

Eddie De Lange/Louis Alter - 1946

In movie "New Orleans" with Billie Holiday & Louis Armstrong Orchestra.
Pete Fountain's theme song.

Rec: Louis Armstrong (w/ Kid Ory, Barney Bigard, etc.) 1946,

Bob Scobey's Frisco Band (voc. Clancy Hayes) 1952,

Wild Bill Davison (at Ruby Red's Warehouse with Ernie Carson-pno,

W. Thomas-trb, H. Foretich-cl, etc.) 1970, Dukes of Dixieland 1958 & 1965,

Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993, etc.

Verse:

A D⁷ G⁷ A⁷ A⁺ A⁷

I nev-er had this kind of feel- in', With drag- gin' heart and brain a- reel- in'.

Dm Gm Dm/F E^b9 3 Dm B^b9 Gm⁶ A⁷

What's the mat- ter, here's the mat- ter, Here's the thing that's real- ly wrong with me: Do you

Chorus:

B D A⁺ D G⁹ D Bm⁷ E⁹

know what it means to miss New Or-leans, And miss it each night and day? I

G G[#]dim D B⁷ Em A⁷ A⁺

know I'm not wrong, the feel- in's get- tin' strong-er the long-er I stay a- way. Miss the

D A⁺ D G⁹ D Bm⁷ E⁹

moss-cov-ered vines, the tall sug- ar pines where mock- in'- birds used to sing And

G G[#]dim D B⁷ Em A⁷ D

I'd like to see the la- zy Miss- sis- pi A hur- ry- in' in- to spring. The

53

Of All the Wrongs You've Done To Me

The Firehouse Jazz Band

Payton-Smith-Dowell

Recorded: Clarence Williams' band, Okey #8181,

(Louis Armstrong, voc. Eva Taylor) 1925,

Red Onion Jazz Babies (Louis & Lil Armstrong, Buster Bailey) 1924,

Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1952, etc.

Bb Part

Lyrics 1st verse are Clancy Hayes'.

Lyrics 2nd verse are Eva Taylor's.

Medium Blues

Verse:

Chords: A, Cdim, E7, A, D, A, E7, A, Cdim, E7, A, G#7, C#m, E7, A, Cdim, E7, A, D, A, C#dim, E, B7, E7, C#7, F#m, B7, E7.

Of
Of

Chorus:

Chords: B F#7, B7, E7, A, F#7, C#dim, E, G#dim, F#m7, B7, E7, A7, D, F#7/C#, B7, E7, F#7, B7, E7, A.

Lyrics:
all the wrongs you've done to me, They're bound to come back some - day. You
all the wrongs you've done to me, They're bound to come back to you. Your
said you loved me hon - est - ly, Then up and went a - way. You
sobs and cries and bit - ter tears will fall like the morn - ing dew. You
told me lies, I re - al - ize, You fooled me from the start. Of
made me weep, You made me moan, Now what more could you do? Of
all the wrongs you've done to me, They're bound to come back, Sweet - heart.
all the wrongs you've done to me, They're bound to come back to you.

Oh! Sister, Ain't That Hot?

The Firehouse Jazz Band

54

Donaldson/White

Bb Part

A

When they're play - in' the blues, Smoke comes out of my shoes.

Folks say I'm a live wi - re, Just an oil can on fi - re. But

I don't mind things like that, I'm gon - na' grab my-self a fi-re-man's hat, And hol - ler!

B

Oh! Sis - ter, ain't that hot? Oh! Sis - ter, ain't that hot?

That band is full of pep, and when you step it makes you siz - zle!

Oh! Sis - ter, ain't that hot? It's hot as hot can be. Those

lov - in' blues that lead - er man plays, will set your two shoes right in a blaze, When

he lets go, he's got the dev - il be - low, look - in' like an Es - ki - mo. Oh!

Sis - ter, ain't that hot?

Solos at "B"

55

Strike Up the Band

The Firehouse Jazz Band

George Gershwin - 1927

Rec: Red Nichols & His Five Pennies
(Tommy Dorsey, Babe Russin, etc.) 1930,
The Champion Rhythm Kings 1932, etc.

Bb Part

A

C

C^{#dim}

Let the drums roll out!

Let the trum - pet call!

While the

G⁷

C

C⁷

peo - ple shout!

Strike up the band!

Hear the

F

F^{#dim}

cym - bals ring!

Call - ing one and all,

To the

C⁷

F

G⁷

mar - tial swing,

Strike up the band!

There is
Yan - kee

B

C

Bm^{7(b5)}E⁷

work to be done, to be done!
Doo, Doo-dle-oo, Doo-dle - oo,

There's a war to be won, to be won!
We'll come through, Doo-dle - oo, Doo - dle - oo,

Come, you
For the

Am⁷D⁷

G

Gdim

G⁷

son of a son of a gun!
red, white and blue, Doo - dle - oo,

Take your stand!
Lend a hand!

Fall in
With our

C

Em^{7(b5)}A⁷

line, yea bo!
flag un - furled,

Come a - long, Let's go!
For a brave new world!

Dm⁷G⁷

C

Hey, lead - er! Strike up the band!
Hey, lead - er! Strike up the band!

Ugly Chile

Firehouse Jazz Band

Originally "You're Some Pretty Doll"
by Clarence Williams, this parody may also be by
Williams. A popular Dixieland novelty tune.
Recorded: Graeme Bell (Australian bandleader),
Georg Brunis (with Wild Bill Davison, Pee Wee
Russell), etc.

56

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of five staves of music. The first staff begins with a Bb key signature and a 4/4 time signature. The melody is written on a treble clef staff. The lyrics are written below the staff. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics. The fifth staff continues the melody and lyrics. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font.

Staff 1: Chords: B \flat , Gm 6 , C 7 , Cm 7 , F 7 , B \flat . Lyrics: You're so ug- ly, you're so ug- ly, you're some ug- ly chile. The

Staff 2: Chords: B \flat , C \sharp dim, Cm 7 , F 7 , Cm 6 , F 7 , B \flat , Gm 7 , Cm 7 , F 7 . Lyrics: clothes that you wear are out of style, you look like an ape ev-'ry time you smile.

Staff 3: Chords: B \flat , Gm 6 , C 7 , Cm 9 , F 7 , D 7 . Lyrics: Oh, how I hate you, you al-li-ga-tor bait you, you're the ug-li-est thing I ev-er saw! You're

Staff 4: Chords: G 7 , C 9 , C \sharp dim. Lyrics: knock-kneed, pigeon-toed, bow-legged too! There's a curse on your fam-ly and it fell on you! Your

Staff 5: Chords: B \flat , Gm 6 , C 7 , F 7 , B \flat . Lyrics: teeth are yellow, who's your fellow? You're some ug- ly chile!

57

The Wang Wang Blues

The Firehouse Jazz Band

Gus Muller - Buster Johnson - Henry Busse - 1921

Lyrics: Leo Wood

Revue: "Ziegfeld Follies" of 1921

Rec: Paul Whiteman Orch. (Trumpet solo Henry Busse) 1921, Benny Goodman 1951, Ames Bros. 1951, Georg Brunis (with Wild Bill Davison, Tony Parenti), Fletcher Henderson Orch., Yank Lawson (with Lou McGarity), Ben's Bad Boys (Ben Pollack), Duke Ellington Orch., Bob Scobey's Frisco Jazz Band, etc.

Bb Part

A **G** **D7**

I've got the blu - est blues, (Horns:) I'm just as blue as can be!

G **A7** **D7**

Just got the aw-ful news, (Horns:) My sweet - ie sweet has left me! I love her

Rhythm Stop-Time 4 Bars: Play on 1 & 4:

G **G7** **C** **E^b7** **D7**

so, And now I know, This aw-ful blow, Will lay me low, Oh, Lord - y

G **D7** **G** **D7**

Lord! What she did to me, I'm just as sad as can be.

Solos here on D.S.:

B **G** **D7** **G**

Wang, Wang Blues, She's gone and left me with the
I've got the ev- er last- ing

G **D7** **G**

Wang, Wang Blues, and let me tell you mis- ter
I'm on- ly ask- ing that my

G **Gdim** **D7** **G** **Am7** **Gdim** **G** **C** **G** **Gdim** **Am7**

I Sweet nev- er knew I'd be so blue un- til she
Sweet-Sweet- ie will come back and chase a- way those

1. A7 **E^b7** **D7**

went a- way.

2. A⁷ D⁷ G **Fine**

Wang, Wang Blues.

C G F# G F# G F# G G F# G F# G Gdim D⁷

Blues is blues I've found it's true, I hope those blues will never get you. And if you

G F# G F# G F# G G F# G F# G D⁷ G

see them com - ing shake your shoes, be - cause the Wang Wang Blues are aw - ful to lose. I ought to

G F# G F# G F# G G F# G F# G Gdim D⁷

know be - cause I've got 'em so bad, And while I've got 'em I will never feel glad. I've had all

G F# G F# G F# G G F# G F# G D⁷ G

kinds of blues but this much I'll say, The Wang Wang Blues will sure - ly turn your hair gray!

D.S. al Fine

Back to "B" for Solos,
After last solo play "B" once,
Take 2nd ending.

There'll Be Some Changes Made

The Firehouse Jazz Band

Higgins/Overstreet - 1921

Red McKenzie & His Music Box (Venuti, Lang) 1927, Chicago Rhythm Kings (Muggsy, Tesch, Condon, Krupa) 1928, Eddie Condon & His Chicagoans (Kaminsky, Tough, Russell, Freeman) 1939, Sidney Bechet & His Blue Note Jazzmen 1951, Bud Freeman & His Summa Cum Laude Orchestra (Butterfield, Teagarden, Hucko) 1957, etc.

Bb Part

A A⁷

For there's a change in the weath- er there's a change in the sea,

D⁷

so from now on there'll be a change in me, My

E⁷ A⁷

walk will be dif- 'rent, my talk and my name,

D⁷ G⁷

Noth- in' a- bout me is goin' to be the same, I'm goin' to

B A⁷

change my way of liv- in', if that ain't e- nough,

D⁷

Then I'll change the way that I strut my stuff, 'cause

E⁷ A⁷

no- bod- y wants you when you're old and gray,

D⁷ G⁷ C A⁷

There'll Be Some Chan- ges Made to- day,

D⁷ G⁷ C

There'll Be Some Chan- ges Made.

Most Verses by Wilson & Ringle - 1924



1.

There's a change in your manner
and a change in your way
There was time once when you was O.K.
You once said you saved ev'ry kiss for my sake
Now you're giving all the girls an even break
I'm gonna send out invitations to the men I know
'Cause you're gettin' colder than an Eskimo
I must have my lovin' or I'll fade away
There'll be some changes made today
There'll be some changes made.

2.

For there's a change in your manner
There's a change in your style
And here of late you never wear a smile
You don't seem to act like a real lover should
You can't thrill your mamma if you're made of wood
I gotta have a man who loves me like a real live Sheik
With a tasty kiss that lingers for a week
I'm not over sixty so it's time to say
There'll be some changes made today
There'll be some changes made.

3.

For there's a change in your squeezin'
There's a change in your kiss
It used to have a kick that I now miss
You'd set me on fire when you used to tease
Now each time you call I just sit there and freeze
You had a way of making love that made
a hit with me
One time you could thrill me but it's plain to see
You're not so ambitious as you used to be
There'll be some changes made today
There'll be some changes made.

4.

For there's a change in the fashions
Ask the feminine folks
Even Jack Benny has been changin' jokes
I must make some changes
from old to the new
I must do things just the same as others do
I'm goin' to change my long tall Daddy
For a little short Fat
Goin' to change the number where I live at
I must have some lovin' or I'll fade away
There'll be some changes made today
There'll be some changes made.

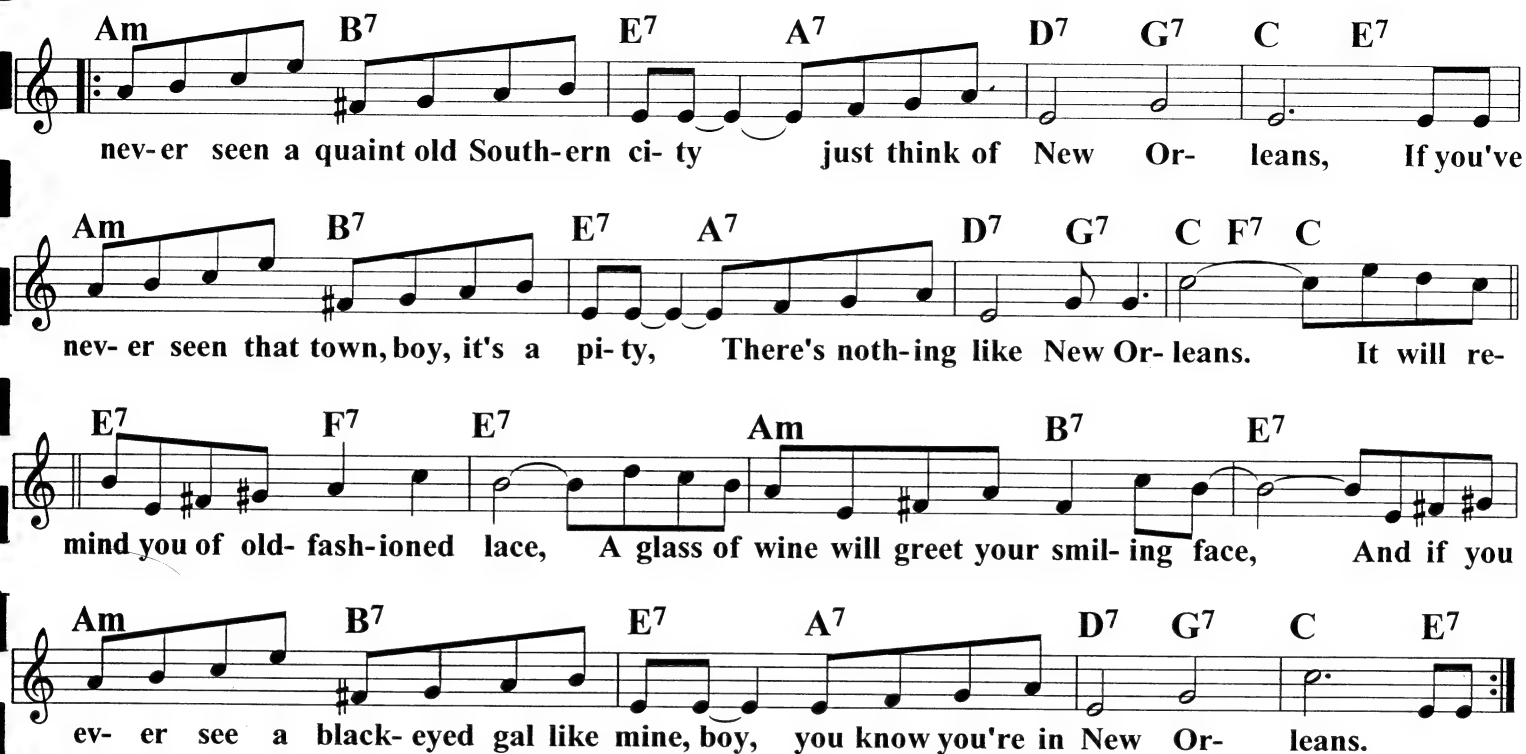
5.

There's a change in the weather
There's a change in the sea
From now on there'll be a change in me
I'm tired of working all of my life
I'm gonna grab a rich husband and be his wife
I'm gonna ride around in a big limousine
Wear fancy clothes and put on plenty of steam
No more tired puppies, will I treat you mean
There'll be some changes made today
There'll be some changes made.

6.

For there's a change in your manner
There's a change in your smile
From now on you can't be worth my while
I'm right here to tell you with you I'm thru
Your brand of lovin' will never do
I'm gettin' tired of eating just butter and bread
I could enjoy a few pork chops instead
You know variety is the spice of life they say
There'll be some changes made today
There'll be some changes made.

Chorus:



nev-er seen a quaint old South-ern ci-ty just think of New Or-leans, If you've

nev-er seen that town, boy, it's a pi-ty, There's noth-ing like New Or-leans. It will re-

mind you of old-fash-ioned lace, A glass of wine will greet your smil-ing face, And if you

ev-er see a black-eyed gal like mine, boy, you know you're in New Or-leans.

New Orleans

The Firehouse Jazz Band

Bb Part

Hoagy Carmichael 1935
Lyrics by Gus Kahn
Rec: Candy & Coco 1935
Hoagy with Ella Logan 1938
Bobby Hackett 1944
Dukes of Dixieland 1961
Etc.

Verse:

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music. The first staff begins with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written on a treble clef. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics. The chords are indicated by letters above the notes: Am, E7, Am, E7, G7, C, G7, Am, F, G7, C, E7, Am, E7, Am, E7, G7, C, G7, Am, F, G7, C, E7.

I've a home in the Sun-ny South-land, not so far from the 'Sip-pi shore. It's a
way down there by the Del-ta where you'll find old Dix-ie's door. If your
heart's made to love the South-land and mag-no-li-a trees ga-lore, Hang your
hat up man, in New Or-leans and, you'll nev-er wish for more. If you've

Oh, Baby!

The Firehouse Jazz Band

Owen Murphy - 1928

Recorded: Eddie Condon Quartet (Krupa, Teschmacher, Sullivan) 1928, Ted Lewis Orch. 1928, Bud Freeman, Benny Goodman, Bobby Hackett, Joe Rushton (bass saxophonist), The Dixie Stompers (Fletcher Henderson's smaller band), etc.

Bb Part

A G C⁹

It's a fun-ny lit-tle thing but I nev-er knew, I could ev-er feel the way that I do,

D⁷ G Am⁷ D⁷

Till I looked in - to your sweet eyes of blue, Oh, Ba - by.

G C⁹

Nev-er had a thrill till I held your hand, Don't know what it is but I un - der- stand,

D⁷ G G⁷

That it's some-thing swell, it's diff-'rent, it's grand, Oh, Ba - by.

B C Cm⁶ F⁷

When you kiss I know I miss a beat or two in my heart.

G Em⁷ A⁷ D+⁷ D¹³

I don't mind there's noth - ing more for me to live for.

G C⁹

What if I should die and tra-vel to where I would have to climb the heav-en - ly stair,

D⁷ G

Would-n't it be hell if you were-n't there? Oh, Ba - by!

Caravan

The Firehouse Jazz Band

61

Bb Part

Juan Tizol & Duke Ellington - 1937 - (Tizol was valve trombonist in the Ellington Orch.)
 Rec: Duke Ellington Orch. 1937, Barney Bigard 1937, Billy Ekstine 1949, Ralph Marterie Orch.
 1953, Sy Oliver Orch., Ellington Trio 1962, Edmond Hall (New Orleans clarinetist who worked
 with Eddie Condon), etc.

A E^bdim D⁷ E^bdim D⁷ E^bdim D⁷ E^bdim D⁷

1. Night and stars a - bove that shine so
 2. Sleep up - on my shoul - der as we
 3. You be - side me here be - neath the

E^bdim D⁷ E^bdim D⁷ E^bdim D⁷ E^bdim D⁷

bright, The mys - 'try of their fad - ing
 creep, A - cross the sands so I may
 blue, My dream of love is com - ing

E^bdim D⁷ E^bdim D⁷ E^bdim D⁷ E^bdim D⁷(^b5)

light, That shines up - on our car - a -
 keep, This mem - 'ry of our car - a -
 true, With - in our des - ert car - a -

Gm⁶

van. **Fine**
 van.
 van.

B G⁷ Solos Here: G⁷(^b9) G⁺

This is so ex - cit - ing,

C⁹ Gm⁷ C⁷

You are so in - vi - ting,

F⁷ F⁷ Adim

Rest - ing in my arms as I

B^b D⁷ Gm⁶ Ddim D⁷

thrill to the mag - ic charms of

One Chorus = AABA

Solos on "B" only:

D.S. al Fine

Back to "A",
 Sing 3rd Verse:

Rosetta

The Firehouse Jazz Band

Bb Part

Hines/Woode - 1933

Verse:

D+7 **G** **F#7** **G9** **E+7**

I'm wish- ing for the moon, build- ing cas- tles in the air,

A9 **D7** **D+7** **D7**

that's why I keep on say- ing: Ro-

Chorus:

G **D+7** **G** **F#7** **F7** **E7**

set- ta, my Ro- set- ta, in my

A9 **D7** **D+7** **G6** **Gdim** **Am7** **D7**

heart dear, there's no one but you; You

G **D+7** **G** **F#7** **F7** **E7**

told me, that you loved me, nev- er

A9 **D7** **D+7** **G6** **C#m7(b5)** **F#7**

leave me for some- bod- y new;

Bm **F#7** **Bm** **Gm6**

You've made my whole life a dream,

D **A9** **D** **D7**

I pray you'll make it come true; Ro-

G **D+7** **G** **F#7** **F7** **E7**

set- ta, my Ro- set- ta, please say,

A9 **D7** **D+7** **G6** **C7** **G6**

I'm just the one dear for you.

The Birth of the Blues

The Firehouse Jazz Band

63

Bb Part

DeSilva, Brown, Henderson - 1926, Intro: Goerge White's Scandals of 1926
Rec: Paul Whiteman Orch. (#1 Chart Record) 1926, Harry Richman 1926,
Ziggy Elman Orch., Whispering Jack Smith c. 1928, Frank Sinatra 1952, etc.

Oh! ————— They say some peo-ple long a - go Were search-ing for a diff-'rent

tune, One that they could croon as on-ly they can. They on-ly had the rhy-thm

So ————— they start-ed sway-ing to and fro. They did-n't know just what to

use, That is how the blues re-al-ly be-gan. They heard the

A breeze jail in the trees Sing-ing a weird down mel-o-dies, and they made
jail came the wail of a heart-ed frail, and they played

that the start of the blues. And from a From a whip-poor-
that as part of the blues.

B will out on a hill, They took a new note, Pushed it thru a
horn, 'til it was worn in-to a blue note! And then they

C nursed it, re-hearsed it, And gave out the news, That the South -

land gave birth to the blues!

Solos At "A"

64

After You've gone

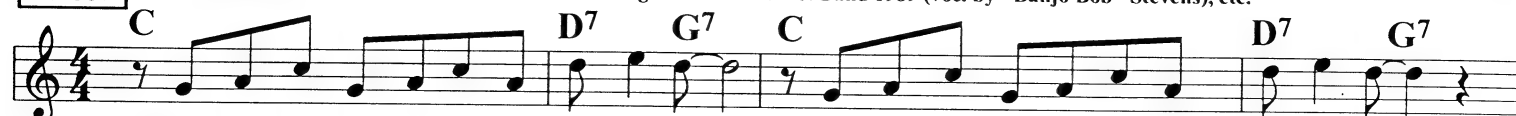
The Firehouse Jazz Band

Henry Creamer & John T. Layton - 1918 (Wrote "Way Down Yonder In New Orleans" in 1922)

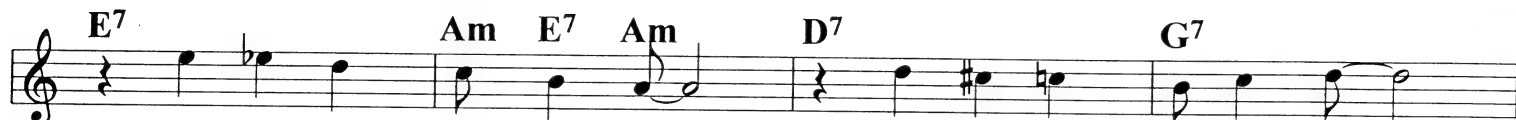
Rec: Bessie Smith 1927, Sophie Tucker 1927, Charleston Chasers (Red Nichols, Miff, J. Dorsey) 1927, Johnny Dodds' Black Bottom Stompers 1927, Phil Napoleon (Miff, J. Dorsey) 1929, Coon-Sanders Nighthawks 1929, Paul Whiteman Orch. 1930, Venuti-Lang All-Stars 1931, Louis Armstrong 1929 and 1932, Benny Goodman 1935, Roy Eldridge (the hot version) 1937, Boots Randolph (re-doing the Eldridge version) late '50's, Jack Daniel's Original Silver Cornet Band 1989 (voc. by "Banjo Bob" Stevens), etc.

Bb Part

Verse:



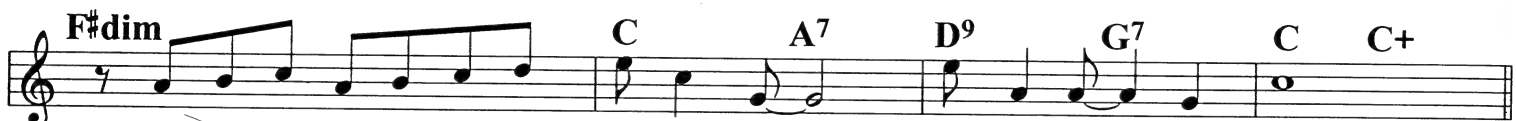
Now won't you list- en dear-ie while I say, How could you tell me that you're goin' a- way?



Don't say that we must part, Don't break my ach- ing heart;



You know I've loved you tru- ly man- y years, Loved you night and day;



How can you leave me, can't you see my tears? List- en while I say:



Af- ter you've gone, and left me cry- ing; Af- ter you've gone, There's no de- ny- ing;
Af- ter I'm gone, af- ter we break up; Af- ter I'm gone, You're gon- na wake up;



you'll feel blue, you'll feel sad, You'll miss the dear- est pal you ev- er had;
you will find, you were blind, To let some-bod- y come and change your mind;



There'll come a time, now don't for- get it, There'll come a time, when you'll re- gret it;
Af- ter the years, we've been to- geth- er, Their joy and tears, all kinds of weath- er;



Some day, when you grow lone- ly, Your heart will break like mine and you'll want me on- ly,
Some day, blue and down- heart- ed, You'll long to be with me right back where you start- ed;



Af- ter you've gone, Af- ter you've gone a- way.
Af- ter I'm gone, Af- ter I'm gone a- way.

Bb Part

Optional: 4-Bar Latin Rhythm Intro,
Then written "I Could Have Danced" intro,
Swing style at "A":

While We Danced At the Mardi Gras

The Firehouse Jazz Band
Originally a Waltz

Alfred Opler - 1931

Lyrics by Johnny Mercer

Rec: Monica Lewis/Bob Eberly,
Lawson-Haggart Jazz Band,
Pete Fountain, etc.**65**

While we
danced as we dreamed at the Mar - di Gras, Was ro -
mance what it seemed at the Mar - di Gras? Was the
love that we made just a brief mas - que - rade? Was it
gone with the song that the or - ches - tra played? With a
sigh, with a glance at the moon a - bove, Was it
just by chance we spoke of love? Or did
you some - how feel that the won - der was real, while we
danced at the Mar - di Gras?

Chords: D, Em, G, Em^{7(b5)}, A⁷, D, A⁷, D, D^{#dim}, A^{7/E}, A⁷, Em, A⁷, Em, Em^{7(b5)}, A⁷, D⁹, G, Gm, D, Bdim, Em, A⁷, D, Ddim, Em⁷, A⁷.

Optional TAG:

2-Bars
Rhythm Only
(Latin, like Intro)

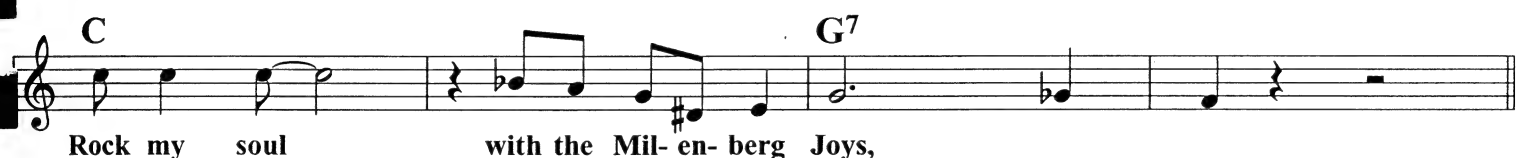
Play 8-Bar Intro
(Top of Page)

Add:

Ending



Chorus:



MILNBURG JOYS

The Firehouse Jazz Band

Milneburg was a popular resort area on Lake Ponchartrain thru the 'teens & 20's. Many New Orleans musicians played regularly there at Boudio's, Guarella's, etc. It ended when the WPA put in a seawall in the mid-30's. A printing error titled this tune "Milenburg" Joys.

Ferdinand "Jelly Roll" Morton, Leon Roppolo, Paul Mares - copyrighted 1925. Jelly often did not copyright his songs until many years after he composed them.

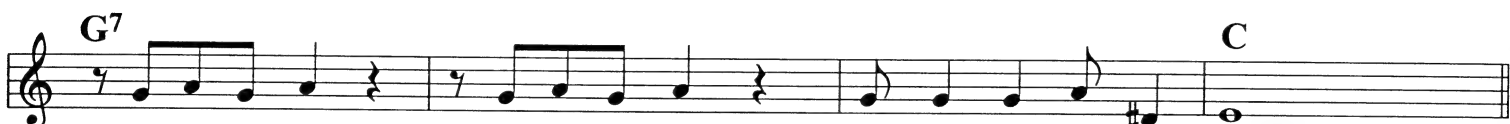
Lyrics: Walter Melrose

Rec: NORK (with Morton, Rappolo, & Mares in the band) 1923, Jimmy Joy 1915 (?), McKinney's Cotton Pickers 1928, Benny Moten's Kansas City Orch. 1932, Glen Gray & the Casa Loma Band (with Pee Wee Hunt) 1934, Tommy Dorsey Orch. 1938, Bob Crosby Orch. 1942, George Lewis & His New Orleans Stompers 1943, Sidney Bechet (with Lil Armstrong) 1952, Banu Gibson 1983, etc.

Bb Part



Now there's a tune, a brand new tune, 'rig-i-na-ted down in Dix-ie-land.



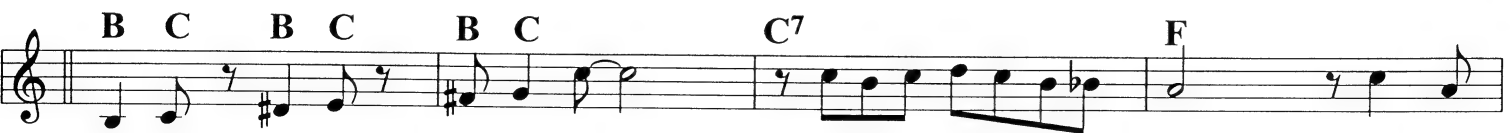
E-li-za Green, the shim-mie queen, says that it is just grand.



And ev-'ry night, with all her might she does a dance that's hard to beat.



The way she syn-co-pates don't leave noth-in' out; you should hear this ba-by shout!



Swanee

The Firehouse Jazz Band

George Gershwin - 1919

Lyrics: Irving Caesar

Musical "Sinbad" with Al Jolson

Rec: Yerkes' Novelty Five 1923, Judy

Garland, Eddie Condon's Jazz Band,

Art Hodes' All-Star Trio, etc.

A G G+ C

Swan - ee, How I love you How I love you My

Am⁷ D⁷ G E^b7 D⁹

dear old Swan-ee. I'd give the world to be

D⁷ G D⁷

a - mong the folks in D - i - x - i - e - ven know my

B G G+ C Am⁷ D⁷

Mam - my's Wait-in' for me Pray-in' for me Down by the

G D⁷ C

Swan-ee. The folks up north will see me no more,

C C[#]7 D⁷ G

When I get to that Swan-ee shore.

Trio: D⁷ G D⁷

Swan - ee, Swan-ee, I am com-ing back to

G D⁷ G

Swan-ee. Swan-ee, Swan-ee,

G A⁷ D⁷ G E^b7 D⁷ G

I love the old folks at home!

The Second Line

The Firehouse Jazz Band

The "Second Line" is the group of revellers who follow the band in a New Orleans parade.

by Paul Barbarin (1901-1969)
Barbarin was drummer for King Oliver 1925-8, Luis Russell 1928-31, Red Allen 1942-3, Sidney Bechet 1944, Recorded with Louis Armstrong, Jelly Roll Morton, Johnny Wiggs, etc. Led own bands in New Orleans, Wrote "Come Back Sweet Papa" and "Bourbon St. Parade". Barbarin died while playing in the 1969 Mardi Gras parade.

68

Bb Part



A

B

Panama - P. 2
Bb Part

Staff 1: Chords: B \flat , Dm, A 7

Staff 2: Chords: Dm, F 7 , D B \flat , F 7

Staff 3: Chords: F 7 , B \flat , F 7

Staff 4: Chords: B \flat , B \flat^7 , E \flat , Edim, B \flat

Staff 5: Chords: F 7 , B \flat , E B \flat (As Written Last 2X:), *pp* | *ff*

Staff 6: Chords: F 7 , B \flat

Staff 7: Chords: B \flat , B \flat^7 , E \flat

Staff 8: Chords: 1. F \sharp^7 , B \flat , F 7 , B \flat , Break! B \flat

Staff 9: Chords: 2. F \sharp^7 , B \flat , F 7 , B \flat , F 7

Staff 10: Chords: B \flat , F 7 , B \flat

Panama

The Firehouse Jazz Band

William H. Tyres - 1913

Recorded by: Paul Barbarin, Jimmy Dorsey Orch., McKenzie's Candy Kids, Johnny Miller's New Orleans Frolickers (Sharky Bonano on trumpet) 1928, New Orleans Rhythm Kings 1922, Kid Ory, Jimmy McPartland, Wild Bill Davison, Tommy Dorsey Orch., Red Nichols, Glen Gray Orch., Bunk Johnson, Bob Crosby Orch., Punch Miller, Kid Rena, Wingy Manone, Joe Sullivan, The Titan Hot Five, etc.

Bb Part

Intro Is Cornet Solo:

Band!

Band!

The musical score for the Bb part of "Panama" is written in 4/4 time and Bb major. It consists of the following sections:

- Intro:** A short melodic line starting on F4, moving up stepwise to A4, then down to G4, F4, and ending on E4.
- Section A:** A 16-measure section starting with a repeat sign. The melody begins on F4, moves to G4, then A4, and continues with various eighth and quarter notes. Chords indicated above the staff include F, C7, F, and C7.
- Section B:** A 16-measure section starting with a repeat sign. The melody begins on Bb4, moves to Bdim, then F, D7, G7, C7, and ends with a double bar line. Chords indicated above the staff include Bb, Bdim, F, D7, G7, C7, and F7.
- Section C:** A 16-measure section starting with a repeat sign. The melody begins on F7, moves to Bb, Bb+7, Eb, and ends with a double bar line. Chords indicated above the staff include F7, Bb, Bb+7, Eb, and F7.

The Memphis Blues

The Firehouse Jazz Band

W. C. Handy - 1912

Lyrics: George A. Norton

Rec: Victor Military Band 1914, Prince's Orch. 1914,
Ted Lewis Orch. 1927, Sidney Bechet with
Sammy Price's Bluesicians 1956, Art Hodes with Bechet,
NBC's Chamber Music Society of Lower Basin Street,
In 1958 movie "St. Louis Blues"
with Nat King Cole & Eartha Kitt.

Bb Part

The musical score for the Bb part of "The Memphis Blues" consists of ten staves of music. The key signature is Bb (two flats) and the time signature is 4/4. The score includes various chords and a repeat sign.

Staff 1: Chords: C7, G7, C7, F, F7, Bb7, Bbm6, F, C7.

Staff 2: Chord: C7. Section marker **A**.

Staff 3: Chords: C7, F, F7, E7, Eb7.

Staff 4: Chords: D7, G7.

Staff 5: Chords: C7, G7, C7, F, F7.

Staff 6: Chord: Bb. Section marker **B**. Chord: Bb7.

Staff 7: Chords: Eb7, Bb.

Staff 8: Chords: F7, C7, F7, Bb, Bb7, Eb7, Ebm, Bb.

The Memphis Blues

The Firehouse Jazz Band

71

This version is from a 1940 radio show featuring Dinah Shore with NBC's Chamber Music Society of Lower Basin Street. W. C. Handy was a special guest on the show. Lyrics are not Handy's, and there is no key change at "B"! See #70 in this book for a more original version.

W. C. Handy - 1912

Lyrics: George A. Norton

Rec: Victor Military Band 1914, Prince's Orch. 1914, Ted Lewis Orch. 1927, Sidney Bechet with Sammy Price's Blueicians 1956, Art Hodes with Bechet, NBC's Chamber Music Society of Lower Basin Street, In 1958 movie "St. Louis Blues" with Nat King Cole & Eartha Kitt.

Bb Part

72

Mama Don't 'Low

The Firehouse Jazz Band

Play stop-time only on vocals

Bb Part



BLACK & BLUE

The Firehouse Jazz Band

73

Bb Part

Thomas "Fats" Waller - 1929

Am Dm Am D7
Cold emp-ty bed, springs hard as lead, Pains in my head, feel like old Ned,

C G7 G+ C E7
What did I do to be so black and blue?

Am Dm Am D7
No joys for me, no com-pan-y, E-ven the mouse, ran from my house,

C G7 A^b7 G7 C
All my life thru, I've been so black and blue.

A^b7 C C7
I'm white in-side, it don't help my case,

A^b7 Am D F7 E7
'Cause I can't hide what is on my face, ooh!

Am Dm Am D7
I'm so for-lorn, life's just a thorn, My heart is torn, why was I born?

C G7 A^b7 G7 C
What did I do, to be so black and blue?

Cherokee

The Firehouse Jazz Band

Ray Noble - 1938

English composer & bandleader, also wrote "The Very Thought of You" 1934, "Goodnight Sweetheart" 1931, etc. "Cherokee" was one movement of an Indian Suite which also included other tribes. Theme song of Charlie Barnet Orch.

Rec: by Count Basie, Benny Goodman, Dizzy Gillespie, The Dukes of Dixieland, etc.

Bb Part

A C G+7 C Fmaj7

Sweet Child In - dian maid - en, Since first I
of the prai - rie, Your love keeps

Fm C Em D9

met call - you, I can't for - get you,
call - ing, My heart en - thrall - ing,

Dm7 1. Gdim Dm7 G+7 2. G7 C

Cher - o - kee sweet - heart. o - kee.

B D#m7 G#7 C#maj7

Dreams of Sum - mer time, of

C#m7 F#7 Bmaj7

lov - er time gone by,

Bm7 E7 Amaj7

Throng my mem - o - ry so

Am7 D7 Dm7 G+7

ten - der - ly and sigh, My

C C G+7 C Fmaj7

sweet In - dian maid - en, One day I'll

Fm C D9

hold you, in my arms fold you,

Dm7 G7 C

Cher - o - kee.

Back to "A" for solos. Stay on "A".
After last solo go on to "B" & "C".

WHISPERING

The Firehouse Jazz Band

75

Bb Part

Schonberger - 1920

Staff 1: Chords: F, E⁷. Lyrics: Whis- per- ing while you cud- dle near me,

Staff 2: Chords: F, D⁺7, D⁷. Lyrics: Whis- per- ing so no one can hear me,

Staff 3: Chords: G⁷, C⁷. Lyrics: Each lit- tle whis- per seems to cheer me,

Staff 4: Chords: F, C⁷, C⁺7. Lyrics: I know it's true, there's no one dear, but you, You're

Staff 5: Chords: F, E⁷. Lyrics: whis- per- ing why you'll nev- er leave me,

Staff 6: Chords: F, D⁺7, D⁷. Lyrics: Whis- per- ing why you'll nev- er grieve me,

Staff 7: Chords: G⁷, C⁷. Lyrics: Whis- per and say that you be- lieve me,

Staff 8: Chords: Gm⁷, B^bm, F. Lyrics: Whis- per- ing that I love you.

ORY'S CREOLE TROMBONE

The Firehouse Jazz Band

Edward "Kid" Ory

Bb Part

Trombone solo:

A⁷ D⁷ G D⁷ G

A

Trombone solo:

D⁷ G

G A⁷

D⁷

G

A⁷

D⁷

G

E⁷

B

A⁷

D⁷

G

D⁷

G

E⁷

A⁷

D⁷

G

D⁷

G

A⁷

D⁷

1-G

E⁷

2-G

C C D⁷

G⁷ C E^bdim Dm G⁷ C

D⁷ G⁷ C

D E⁷ Trombone solo: Am

D⁷ Trombone solo: 1 2 G⁷ 3 4

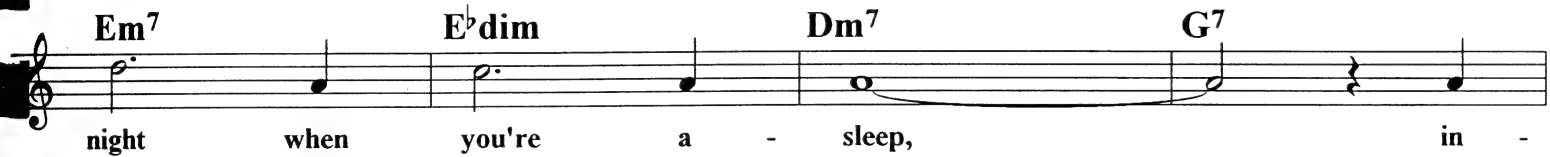
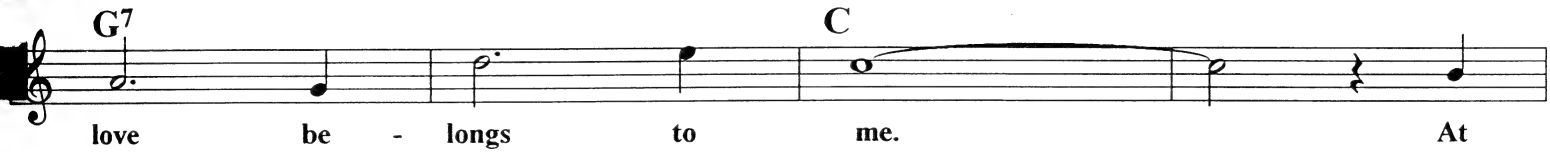
Solos: C D⁷ G⁷ C D[#]dim Dm G⁷

C D⁷ G⁷ C

After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"

Tag: C Trombone: C D⁷ G⁷ C

The Sheik of Araby - P.2



Solos at "D"

"I'm the

The Sheik of Araby

The Firehouse Jazz Band

Ted Snyder - 1921

Bb Part

A Cm Ab⁷/C D⁷ G⁷ Cm Dm⁷(b5) Cm Dm⁷(b5)

O - ver the des - ert wild and free,
While stars are fad - ing in the dawn,

Cm Ab⁷/C D⁷ G⁷ Cm Dm⁷(b5) Cm Dm⁷(b5)

Rides the bold shiek of Ar - a by.
O - ver the des - ert they'll be gone.

B Fm Fm⁶ Fm Fm⁶

His A - rab band At close his com - mand,
His cap - tured bride by his side,

G Cm G

Fol - low his love's car - a - van.
Swift as the wind they will ride.

C Cm Ab⁷/C D⁷ G⁷ Cm Dm⁷(b5) Cm Dm⁷(b5)

Un - der the shad - ow of the palms,
Proud - ly he scorns her smile or tear,

G D⁷ G⁹ Dm⁷(b5) G⁷ G+⁷

He sings to call her to love his arms.
Soon he will con - quer to love by fear. "I'm the

LAZYBONES

The Firehouse Jazz Band

Hoagy Carmichael &
Johnny Mercer - 1933

Bb Part

C F C F C F C C7
 La- zy- bones, sleep- in' in the sun, How you 'spec to get your day's work done?

A7 Dm D7 G7 C G7
 Nev- er get your day's work done, Sleep- in' in the noon- day sun.

C F C F C F C C7
 La- zy- bones, Sleep- in' in the shade, How you 'spec to get your corn meal made?

A7 Dm D7 G7 C C7
 Nev- er get your corn meal made, Sleep- in' in the eve- nin' shade. When

F Dm E^bdim C G7 C C7
 taters need sprayin' I bet you keep prayin' the bugs fall off of the vine, and

F7 E^b7 D7 G7 D7 G7
 when you go fish- in' I bet you keep wish- in' the fish won't grab at your line.

C F C F C F C C7
 La- zy- bones, loaf- in thru the day, How you 'spec to make a dime that way?

All Except Last Time
 A7 Dm D7 G7 C
 Nev- er make a dime that way, He nev- er heard a word I say.

Last Time - Ritard.....
 C[#]° C° B° B^b° Dm/A Dm D7 G7 F C
 Conducted:
 Nev- er make a dime that way, (Well looky here,) He nev- er heard a word I say.

Who?

79

Bb Part

The Firehouse Jazz Band

Jerome Kern - 1925

F (F/F F/G F/A^b F/A) F

Who stole my heart a- way,

C⁷ (C⁷/C C⁷/D C⁷/E^b C⁷/E) C⁷

Who makes me dream all day,

C⁷

Dreams, I know, can nev- er be true,

F C⁷

Seems as tho' I'll ev- er be blue

B^b

Who means my hap- pi- ness,

F (F/F F/G F/A^b F/A) F

Who would I an- swer "yes"

C⁷ (C⁷/C C⁷/D C⁷/E^b C⁷/E) C⁷

to? Well, you ought to guess

F

who, no one but you.

I'M GONNA' SIT RIGHT DOWN & WRITE MYSELF A LETTER

The Firehouse Jazz Band

1935

Bb Part

Staff 1: C G+7 C
I'm gon- na' sit right down and write my- self a let- ter, And

Staff 2: E7 F A7 Dm
make be- lieve it came from you. I'm gon- na'

Staff 3: G7 C Gm A7
write words, oh, so sweet, They're gon- na' knock me off my feet. A lot of

Staff 4: D7 G7
kis- ses on the bot- tom, I'll be glad I got 'em, I'm gon- na'

Staff 5: C G+7 C
smile and say, "I hope you're feel- ing bet- ter", And

Staff 6: C E7 F A7 Dm
close with love the way you do. I'm gon- na'

Staff 7: F Fm C Gm A7
sit right down and write my- self a let- ter, And

Staff 8: D7 G7 C
make be- lieve it came from you.

A GOOD MAN IS HARD TO FIND

The Firehouse Jazz Band

81

Eddie Green - 1917

Bb Part

A good man is hard to find, You al-ways get the oth-er kind, Just
when you think that he is your pal, You look for him and find him fool- ing
'round some oth- er gal, Then you rave, You ev- en crave to see him
lay- ing in his grave; So if your man is nice take my ad- vice and
hug him in the morn- ing, Kiss him ev- 'ry night Give him plen-ty lov- in',
treat him right, For a good man now- a- days is hard to find.

The musical score is written for a Bb instrument in 4/4 time. It consists of six staves of music. The key signature has two sharps (F# and C#). The lyrics are written below the notes. Chord symbols are placed above the notes: B7, E7, E+7, A7, Em7, D, Ddim, Gdim, and G9.

DOWN BY THE RIVERSIDE

The Firehouse Jazz Band

Bb Part

Traditional Negro Spiritual, c. 1865
Recorded: Sam Morgan's Jazz Band 1927,
Peter Bocage's Creole Serenaders 1961,
Four Lads 1953, Bing & Gary Crosby 1954,
George Lewis & His Ragtime Band 1953,
Turk Murphy's Jazz Band 1950, etc.
Many verses exist for this song, some
spiritual some secular.

Prelude:

A

G G⁷

C G D⁷

G

A^m⁷ D⁷ G D⁷

I'm gon-na'

Verse:

B

G

lay down my sword and shield, Down by the riv-er - side,

D7 **G**

Down by the riv-er - side, Down by the riv-er - side. I'm gon-na'

G

lay down my sword and shield, Down by the riv-er - side,

D7 **G** **G7**

Down by the riv - er - side. Ain't gon - na'

Chorus:

C **G**

stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon - na'

D7 **G** **G7**

stud - y war no more. Ain't

C **G**

stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon na'

D7 **G**

stud - y war no more.

Solos at "B"

Swing That Music

The Firehouse Jazz Band

Horace Gerlach - Lyrics by Louis Armstrong (?)

Recorded: Louis Armstrong Orchestra

(Including New Orleans musicians Luis Russell, "Pop" Foster, Paul Barbarin, etc.) 1936

Bb Part

A C F7

My heart gets a chill, I feel such a thrill, My

C A7

feet won't keep still when they swing that mu - sic!

D7 G7

Rhyth - m like that puts me in a trance; You

C Cdim Dm7 G7

can't blame me If I want to dance. From

B C F7

what I under - stand, It must be just grand, To

C A7

play in a band where they swing that mu - sic!

F Fm C Adim7

I'm hap - py as I can be, When they

Dm7 G7

swing that mu - sic for me!

All Except Last Time:
C

Last Time - Extend Ending:
C

Toot, Toot, Tootsie

The Firehouse Jazz Band

Gus Kahn, Ted Fiorito, etc. - 1922
Musical "Bombo" with Al Jolson.

Rec: Vincent Lopez 1923, Benson Orch. 1923,
Spike Jones (on V-Disk), Art Mooney 1949,
Mel Blanc 1949

84

Bb Part

Tuba Walk-up:

A

F

G⁷

Toot, Toot, Toot- sie, Good- bye!

C⁷

F

Toot, Toot, Toot- sie, don't cry,

F

F

F^{#dim}

Gm⁷

C⁷

The choo choo train that takes me,

C⁷

Gm⁷

C+⁷

F

A^{bdim}

Gm⁷

C+⁷

a- way from you no words can tell how sad it makes me

B

F

G⁷

Kiss me, Toot- sie, and then,

C⁷

F⁹

Do it o- ver a- gain.

B^{b7}

Watch for the mail,

I'll nev- er fail,

If

F

C⁷

you don't get a let- ter then you know I'm in jail,

C

F

G⁷

Tut, Tut, Toot- sie don't cry,

C⁷

F

C⁷

Toot, Toot, Toot- sie, Good- bye.

DOWN AMONG THE SHELTERING PALMS

The Firehouse Jazz Band

Brockman-Olman - 1914

Bb Part

C
 Down a- mong the shel- ter- ing palms, Oh hon- ey
 A7
 D7
 wait for me; Oh hon- ey wait for me;
 G7
 Meet me down by the old Gold- en Gate,
 C A9 D9 G7
 Out where the sun goes down a- bout eight.
 C7 F
 How my love is burn- ing, burn- ing, burn- ing,
 A7 D7 G7 Adim
 How my heart is yearn- ing, yearn- ing, yearn- ing to be
 C A7
 Down A- mong the Shel- ter- ing Palms, Oh hon- ey
 D9 G9 C
 wait for me.

The Sugar Blues

The Firehouse Jazz Band

Clarence Williams - 1919

Lyrics: Lucy Fletcher

Rec: Johnny Dunn's Original Jazz

Hounds, Count Basie 1944, Buck Clayton, etc.

Made famous by Clyde McCoy & His

"Talking Trumpet" in 1931 recording.

86

Bb Part

Have you heard these blues that I'm going to sing to you?
I just love sweet food, puts me in a nice sweet mood.

When you hear them, they will thrill you thru and thru. They're the
When I'm like that, you will nev-er find me rude. I'm as

sweet-est blues you ev-er heard. Now lis-ten, and don't say a word.
sweet as can be, I was told, but now he says that I'm too old.

[A] Sug-ar Blues, ev'-ry bod-y's sing-in' the Sug-ar Blues. The whole town is ring-ing. My
lov-in' man's sweet as he can be, but the dog-gone fool turned so-ur on me.
love my cof-fee, I love my tea, but the dog-gone cream turned so-ur on me.

I'm so un-hap-py, I feel so bad, I could lay me down and die. You can

say what you choose but I'm all con-fused, I've got the sweet, sweet Sug-ar Blues, more sug-ar, I've

got the sweet, sweet Sug-ar Blues. I've got the Blues.

1. D Ddim A⁺7 **2.** D G⁷ D

Cornet Pick-ups:

Oriental Strut - P. 2
Bb Part

First system of musical notation (measures 1-4). Chords: C, Cm, G, B⁷, E⁷, A⁷, D⁷, D+⁷.

Solos Here - Trombone first, as written:

Second system of musical notation (measures 5-8). Chords: C, G, E^b.

Third system of musical notation (measures 9-12). Chords: G, Dm⁶, E⁷.

Fourth system of musical notation (measures 13-16). Chords: 1. Am, B⁷, Em.

Fifth system of musical notation (measures 17-20). Chords: F^{#7}, B, D⁷.

2. Last Time:

Sixth system of musical notation (measures 21-24). Chords: Am, B⁷, Em⁷, E⁷.

Seventh system of musical notation (measures 25-28). Chords: Am⁷, D⁷, G, Gdim. Dynamic: *mp*.

Eighth system of musical notation (measures 29-32). Chords: D⁷, G. Dynamic: *sf*.

ORIENTAL STRUT

The Firehouse Jazz Band

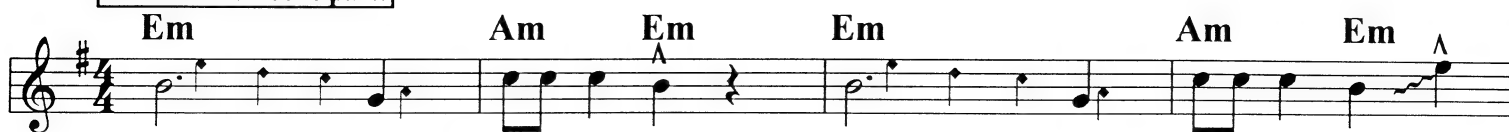
This version similar to the
"Hot Five" recording.

Johnny St. Cyr - 1926

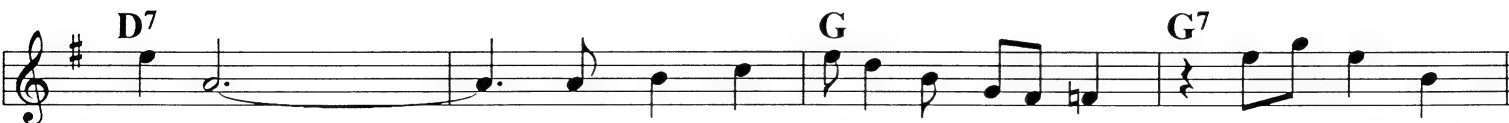
Rec: Louis Armstrong's "Hot 5"
(Kid Ory-trmb, Johnny Dodds-cl,
Lil Hardin Armstrong-pno, Johnny
St. Cyr-bjo) February, 1926.

Bb Part

Cues are trombone part:



Banjo & Piano Vamp 4 Bars: Piano plays straight time, banjo as written:



At "A", 3rd line of "A", etc., the trombone should
play a half-note descending line implied by the
chords. Ory chose D - C - Bb - G for each 2 bars.

88

Floatin' Down That Old Green River

The Firehouse Jazz Band

Bb Part

Cooper - 1915

Lyrics by Bert Kalmar (Who's Sorry Now?, Nevertheless, I Wanna Be Loved By You, Three Little Words, Hooray For Capt. Spaulding, Kiss To Build A Dream On, Take Me To the Land of Jazz)

Rec: Billy Murray 1920's, The Firehouse Five Plus Two, The Titan Hot Five 1996, etc.

Transcribed by "Banjo Bob" Stevens

I've been float- in' down that old Green Riv- er on the

good ship "Rock and Rye", But I

wad- ed too far, I got stuck on a bar. I was

there all a- lone, Wish- in' that I was home.

The ship got wrecked with the cap- tain and crew,

And there was on- ly one thing I could do; I

had to drink that whole Green Riv- er dry to

get back home to you!

No Repeat First Time - On To Vocal

Solos at "A"

Verse Interlude:



Verse - Vocal:



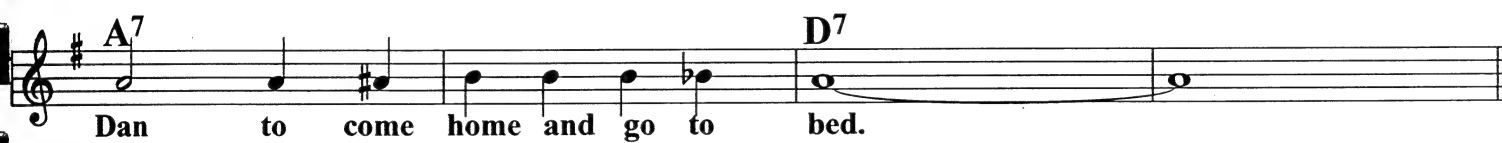
Half past four, Dan Mc-Graw,



He came a' creep-in' to his wife-y's door.



She had been waitin' up half the night, For



Dan to come home and go to bed.



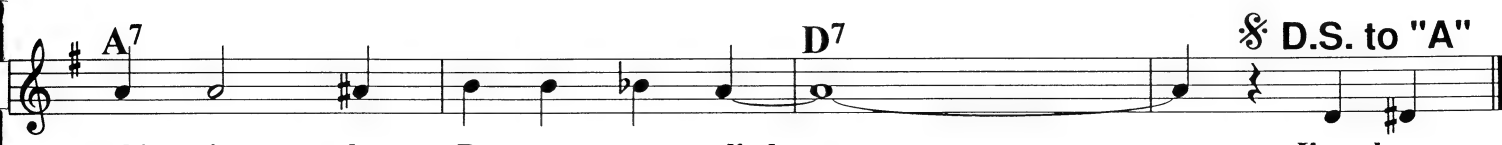
Dan-ny smiled, like a child,



But then his wife's eyes grew ver-y wild!



"Where have you been all night?" she cried, And



this is what Dan-ny re-plied:

I've been

Back to "A" for Vocal & Solos

Chorus:

C

B^b

F⁷

B^b

F⁷

B^b

B^b7

E^b

E^bm

B^b

Gm⁷

C⁷

F⁷

B^b

F⁷

B^b

B^b7

E^b

E^b7

D⁷

E^b

B^b

G⁷

C⁷

F⁷

B^b

1.

F⁷

2.

89

Fidgety Feet

The Firehouse Jazz Band

Bb Part

The Original Dixieland Jazz Band

(LaRocca, Shields, etc.) - 1918

Recorded: ODJB 1918, The Wolverines (Bix, etc.) 1924,

Bob Crosby's Bobcats 1937, Bobby Hackett, Sidney

Bechet, The Firehouse Five Plus Two 1960, etc.

G7

A **C** **C7** **F** **F#dim** **C** **G7**

C **D7** **G7**

C **C7** **F** **F#dim** **C**

2-Bar Break:
Cdim **D7** **G7** **1. C**

2. C **C7** **B** **F** **A7** **Bb** **F**

Stop Time - 4 Bars:

C7 **F** **D7** **G7** **C7**

F **A7** **Bb** **F**

C7 **F** **D7** **G7** **C7** **F** **F7**

90

I WANT A LITTLE GIRL

The Firehouse Jazz Band

Murray Mencher - 1930

Lyrics by Billy Moll who co-wrote words for "I Scream, You Scream, We All Scream" & "Wrap Your Troubles In Dreams".

Popularized by McKinney's Cotton Pickers.

Rec: by: Kansas City 6 (Lester Young on clarinet, Buck Clayton, Freddie Green, etc.)

1938, Louis Armstrong & His Hot 7 - 1946, Dutch Swing College Band 1981, The Titan Hot Five 1996, etc.

Bb Part

Slow Blues

A

I want a lit - tle girl to love a lot, I'd give an-y-thing that I've got for a

lit - tle girl who'll fall in love with me. I want a

lit - tle girl, she may not look like the kind in a pic-ture book, but if

she can cook she'll suit me to a "T".

B

She don't have to wave her hair or dress in fan - cy clothes,

and I would-n't ev - en care if she did-n't wear silk - en hose I want a

lit - tle girl to call my own. There must be some-one who's all a - lone, just a

lit - tle girl who'll fall in love with me.

Mean To Me

91

The Firehouse Jazz Band

Roy Turk & Fred E. Ahlert - 1929

Rec: Ruth Etting (Phil Napoleon-cornet) 1929,

Helen Morgan 1929, Dorsey Bros. Orch. 1929,

Phil Napoleon's Emperors (T. & J. Dorsey, E. Lang, Venuti, Signorelli) 1929,

Teddy Wilson (Billie Holiday, Buster Bailey) 1937

Movie "Love Me Or Leave Me" with Doris Day 1955

Bb Part

You're mean to me, Why must you be mean to me? Gee, hon - ey, it
 seems to me, You love to see me cry - in'. I don't know why.
 I stay home each night when you say you'll phone. You don't and I'm
 left a - lone, Sing - in' the blues and sigh - in'. You treat me
 cold - ly each day in the year. You al - ways
 scold me when - ev - er some - bod - y is near, dear.
 It must be great fun to be mean to me. You should - n't, for
 can't you see what you mean to me?

92

Kansas City Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton
1923

Bb Cornet

Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:



C *Legato* **F7** **C7** **F7** **B^b** **A7**
mp

Cm7 **F7** **B^b**
f

Legato **F7** **C7** **F7** **B^b** **F[#]dim** **G7** **Kick!**
mp *f*

Cm7 **C[#]dim** **B^b/D** **G7** **Cm7** **F7** **1. B^b Bdim** **2. B^b**
f

D — Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:
f

E **C7** **F**
mf

C7 **F**

C7 **F** **F7**

B^b **Bdim** **F/C** **D7** **Gm7** **C7** **F** **Stop!**

Doctor Jazz

The Firehouse Jazz Band

Joe "King" Oliver - 1927

One of the most important cornetists in early jazz. Also wrote:

Dippermouth Blues (Sugarfoot Stomp),
Riverside Blues, Canal St. Blues, Snag It,
West End Blues, Chimes Blues, etc.

Rec: Art Hodes, Doc Evans, Bunk Johnson,
Jelly Roll Morton, George Lewis, etc.

Bb Part

Verse:

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The key signature has one flat (Bb).

Ev-'rybo-dy gets the blues now and then, and don't know what to do. I've

had it hap-pen ma-ny ma-ny times to me, and so have you.

But those days have gone and past, I found out what to do at last. When

I feel all in, down and out, You will hear me shout.

Chorus:

A F C⁷ F C⁷

Hel- lo Cen- tral, give me Doc- tor Jazz.

F C⁷ F F⁷

He's got what I need, I'll say he has.

B^b F E E^b D⁷

When the world goes wrong, and I got the blues,

G⁷ C C⁷

He's the man who makes me get out both my danc- ing shoes. The

B F C⁷ F F⁷

more I get the more I want it seems. I

B^b B^b7 A⁷

page old Doc- tor Jazz in all my dreams.

D⁷ G⁷

When I'm trou- ble bound and mixed, He's the guy that gets me fixed,

C⁷ F

Hel- lo Cen- tral, give me Doc- tor Jazz.

THE JOINT IS JUMPIN'

THE FIREHOUSE JAZZ BAND

Words & Music by Thomas "Fats"
Waller, Andy Razaf, & James P.
Johnson.....1937

Tempo di-sturb de neighbors

Bb Part

They have a new ex- pres- sion a- long old Har- lem way, That
tells you when a par- ty is ten times more than gay. To
say that things are jump- in' leaves not a sin- gle doubt, that
ev- 'ry- thing is in full swing when you hear some- bod- y shout. (Here 'tis)
A This joint is jump- in', it's real- ly jump- in',
Come in cats an' check your hats, I mean this joint is jump- in'.
Ev- 'ry Mose is on his toes,
The pi-an- o's thump- in', the danc- ers bump- in'.
No time for talk- in', it's time for walk- in'. (Yes!)
This here spot is more than hot, in fact the joint is jump- in'.
Grab a jug and cut the rug, I mean this joint is jump- in'.

B C⁷ F^{#dim} C⁷ F C⁷ F

Check your weap- ons at the door, be sure to pay your quar- ter.
Get your pig feet, beer and gin, there's plen- ty in the kitch- en.

D⁷ G⁹ D⁺⁷ G⁷

Burn your leath- er on the floor, grab an- y- bod- y's daugh- ter.
Who is that that just came in? Just look at the way he's switch- in'.

C C^{#dim} Dm⁷ G⁷ C C^{#dim} Dm⁷ G⁷

The roof is rock- in', the neigh- bor's knock- in'.
Don't mind the hour, 'cause I'm in pow- er.

C C⁷ F F^{#dim} 1. C G⁷ C G⁷

We're all bums when the wag-on comes. I mean this joint is jump- in'. (Let it beat!)
I got bail if we go to jail.

2. C F C G⁺⁷ C C^{#dim} Dm⁷ G⁹

this joint is jump- in'. This joint is jump- in',

C C^{#dim} Dm⁷ G⁷ C C⁷ F Fm

It's real- ly jump- in'. We're all bums when the wag-on comes, I mean

C F C G⁺⁷ C C⁷ F Fm

this joint is jump- in'. (Don't give your right name. No, No, No!)

C C⁺ Am⁷ D⁷ G⁷ C

sfz

95

LIVERY STABLE BLUES

(Barnyard Blues)

The Firehouse Jazz Band

This version similar to Muggsy Spanier's classic 1939 recording.

See "95A" for original sheet & lyrics.

Ray Lopez & Alcide "Yellow" Nunes 1917

Lyrics: Marvin Lee

Ray Lopez went to Chicago as cornetist with Tom Brown's band in 1916, Nunes to Chicago 1916 as clarinetist with ODJB but missed chance to play on recordings.

Rec: ODJB 1917, W.C. Handy's Orch. 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Bb Part

First staff of music (Bb Part). Chords: F, F7, B^b, B^bm, F, C[#]7, C7. Includes a "Break - 1 Bar:" section and a "Bass Drum:" section.

Second staff of music (Bb Part). Chords: F, C+7, F, F7. Includes a section labeled "A".

Third staff of music (Bb Part). Chords: B^b, F, D7.

Fourth staff of music (Bb Part). Chords: G7, C7, F, Fdim, C7, F. Includes a section labeled "1X Only:" and a "Bass, Trombone, & Bass Drum:" section.

Fifth staff of music (Bb Part). Chords: F, F7. Includes a section labeled "B".

Sixth staff of music (Bb Part). Chords: B^b, F, D7.

Seventh staff of music (Bb Part). Chords: G7, C7, F, Fdim, C7, F. Includes a section labeled "Last Time: To Coda" and a "Trombone Gliss to 'C':" section.

Eighth staff of music (Bb Part). Chords: F, C+7, F. Includes a section labeled "Coda:" and a "Bass Drum:" section. Ends with "Fine".

Break! 3 Bars:

C

F

Harmonize:

Clarinet Break:

Cornet "Horse Whinny":

Trombone:

Trombone:

B^b

F

D⁷

G⁷

C⁷

F

Fdim

C⁷

F

1X Only-Trombone:

Solos:

F

F⁷

B^b7

F

D⁷

G⁷

C⁷

F

Fdim

C⁷

F

Break! 3 Bars:

D

F

Harmonize:

Clarinet Break:

Cornet "Horse Whinny":

Trombone:

Trombone:

B^b

F

D⁷

G⁷

C⁷

F

Fdim

C⁷

F

Back to "B" - Take Coda:

It Don't Mean A Thing If It Ain't Got That Swing

Bb Part

The Firehouse Jazz Band

Duke Ellington - 1932

D7 **D7(b5)** **Fm6** **C** **E+7**
It

A **Am** **F7** **E7** **Am**
don't mean a thing if it ain't got that swing.

D7 **D7(b5)** **Fm6** **C** **E+7**
(doo wah, doo wah, doo wah, doo wah, doowah, doo wah, doo wah, doo wah.) It

B **Am** **F7** **D7**
don't mean a thing all you got to do is sing.

D7 **D7(b5)** **Fm6** **C** **Fdim**
(Doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.) It

C **C7** **F** **Fdim**
makes no diff- 'rence if it's sweet or hot. Just

D7 **Ddim** **D7** **G7** **A7** **E+7**
give that rhy- thm ev- 'ry- thing you got. Oh, It

D **Am** **F7** **E7** **Am**
don't mean a thing, if it ain't got that swing.

D7 **D7(b5)** **Fm6** **C**
(Doo wah, doo wah, doo wah, doo wah, doowah, doowah, doo wah, doo wah.)

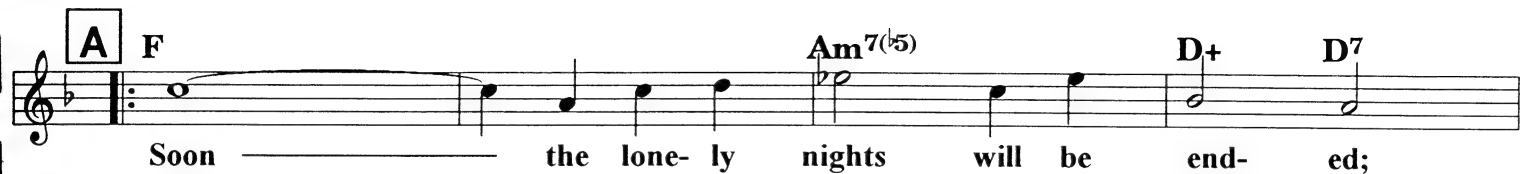
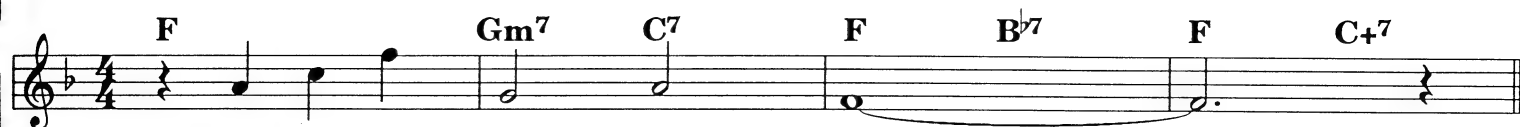
SOON

The Firehouse Jazz Band

97

Bb Part

Gershwin - 1930



MISSISSIPPI MUD

The Firehouse Jazz Band

James Cavanaugh
Harry Barris
1927

Bb Part

A F C#7 F F7 E7 E7 D7

When the sun goes down, the tide goes out, the dark-ies gath-er 'round and they all be-gin to shout,

G7 Cdim C7 F Fdim F Fdim F Fdim F Fdim

"Hey! Hey! Un- cle Dud, it's a treat to beat your feet on the Mis- sis- sip- pi Mud, it's a

F Fdim F Fdim F Fdim C7 **B** F C#7

treat to beat your feet on the Mis- sis- sip- pi Mud". What a dance do they do!

F F7 E7 E7 D7 Gm D7 Gm

Lord- y, how I'm tell- in' you, They don't need no band, They keep

Gm D7 Gm Bb Bdim F D7

time by clap- pin' their hand, Just as hap- py as a cow chew- in' on a cud, When the

G7 C7 F *Fine* **C** Dm A7 Dm A7 Dm Bb7

dark- ies beat their feet on the Mis- sis- sip- pi Mud. Lord- y, how they play it!

Dm A7 Dm A7 Dm Bb7 G7 C7

Man they real- ly slay it, Un- cle Joe, Un- cle Jim, how they

F Fdim F Ab7 G7 C7 **D** Dm A7 Dm A7 Dm Bb7

pound the mire with vi- gor and vim. Man, that mu- sic thrills me,

Dm A7 Dm A7 Dm Bb7 G7 C7

Boy, it near- ly kills me. What a show, when they go, Say! they

F Fdim F Ab7 G7 C C+7

beat it up ei- ther fast or slow. When the

Back to "A", End At "C"

THAT'S A FUNNY PLACE TO KISS A GIRL

99

Bb Part

The Firehouse Jazz Band

4/4

D7 G7 C Dm7 G7

A C G7

G7 C

A7 D7

D7 G7 Break - 2 Bars:

B C E7 F C

C G7

C Cdim Dm7 G7 C Cdim Dm7 G7

D7 G7 C

Vocal Tag: Play 3X

D7 G7 C

"Midnight In Moscow" Extravaganza

The Firehouse Jazz Band

Optional 4-bar banjo Intro,
Play "A" once, Play "B" and repeat for solos,
Break for gliss into "C",
Play "C" once, Add "Volga" tag, chord.

Based on a song by
Soloviev-Sedoy & Matusovsky
New music and arrangement by
Kenny Ball & Jan Burgers

Bb Part

A Dm Gm A⁷ Dm A⁷ Dm C⁷

F Gm⁷ C⁷ F E⁷ A⁷

Dm Gm

Dm A⁷ Dm 1. E⁷ A⁷ 2. Dm

B Em Am B⁷ Em B⁷ Em D⁷

G Am⁷ D⁷ G F⁷ B⁷

Em Am

Em B⁷ Em 1. F⁷ B⁷ 2. Em

C Gm Cm D⁷ Gm D⁷ Gm F⁷

B⁷ Cm⁷ F⁷ B⁷ A⁷ D⁷

Gm Cm

Gm D⁷ Gm 1. A⁷ D⁷ 2. Gm

Dream Man

The Firehouse Jazz Band

Thomas "Fats" Waller

Rec: Waller with his band 1934,

The Titan Hot Five 1996.

Transcribed by "Banjo Bob" Stevens.

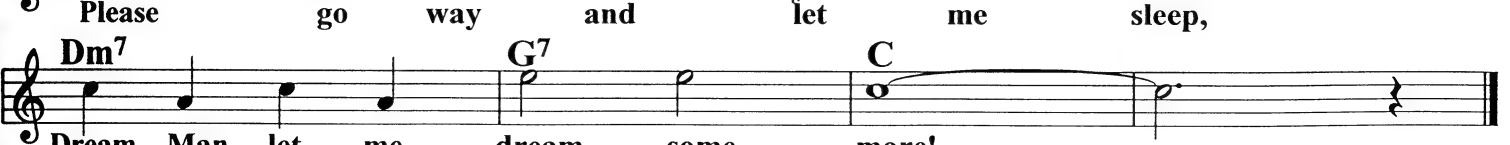
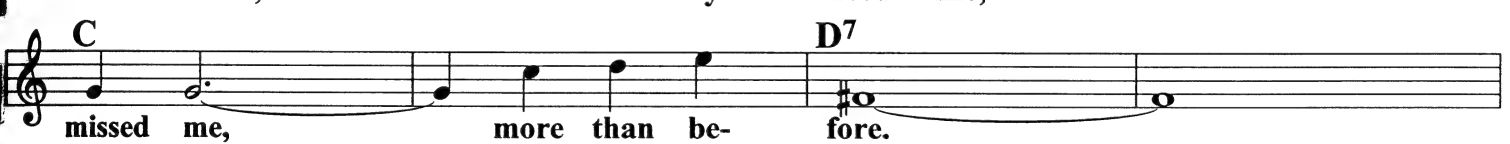
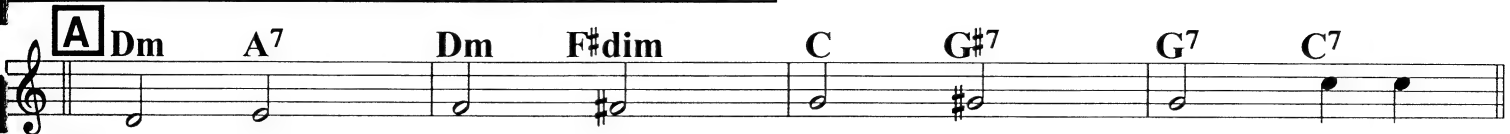
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Bb Part

Full Band Plays First 4 Bars:



Rhythm Section Only This 4 Bars: Bass notes shown:

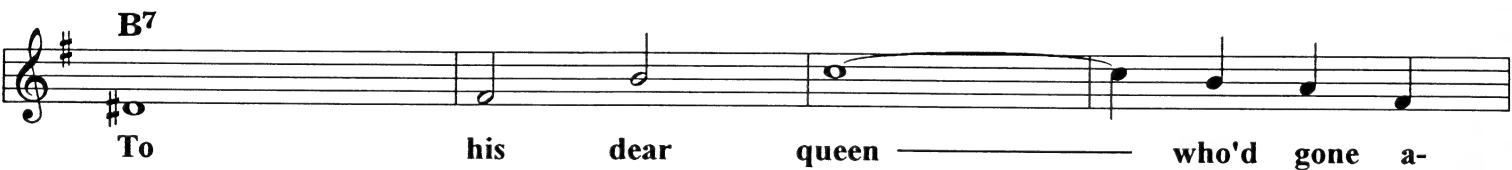
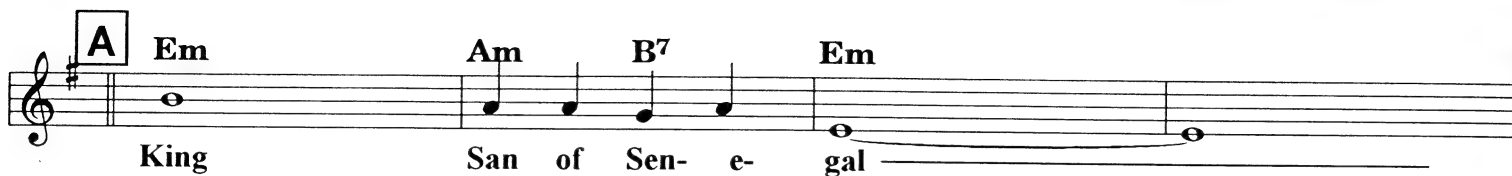


San

The Firehouse Jazz Band

McPhail/Michels - 1920

Bb Part

Bass Intro: (A really good bass player will create, in 4 bars, the illusion of a camel crossing the Sahara)

Chorus:

Oh, sweet- heart Lo- na, My dar- ling Lo- na,
Why have you gone a- way?
You said you loved me, But if you loved me
Why did you act this way?
If I had ev- er been un- true to you
What you have done would be the thing to do.
But my heart aches, dear, And it will break, dear,
If you don't come back home a- gain to San.

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo and style are indicated by a 'C' time signature and a common time signature. The lyrics are written below the notes. Chord symbols are placed above the notes: C, G, D#7, G, D#7, G, Em, A7, D7, G, C7, G, D7, G, D#7, E7, A7, D7, D, G, G7, C, D#7, G, G7, C, D#7, G, D#7, E7, A7, Am, D7, G, C7, G, D7.

All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931

Introduced by: Belle Baker

Rec: Louis Armstrong Orch. 1932 (#1 on charts),
Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932,
Count Basie 1943, Benny Goodman Orch. (voc. Billie
Holiday, Teagarden, Sullivan, Krupa) 1933,
Sidney Bechet 1957, etc.

Bb Part

A D⁶ F^{#7}

All of me, Why not take all of me?

B⁷ Em⁷

Can't you see I'm no good with- out you?

F^{#9} Bm⁷

Take my lips, I want to lose them,

E⁹ Em⁷ A⁷

Take my arms, I'll nev- er use them.

B D F^{#7}

Your good-bye left me with eyes that cry,

B⁷ Em⁷

How can I go on, dear, with- out you.

G⁶ Gm⁶ D Am B⁹

You took the part that once was my heart, So

Em⁷ A¹³ D Ddim Em⁷ A¹³

why not take All Of Me?

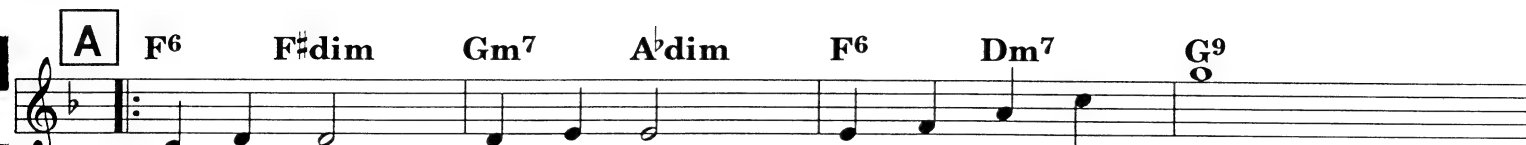
Memories of You

The Firehouse Jazz Band

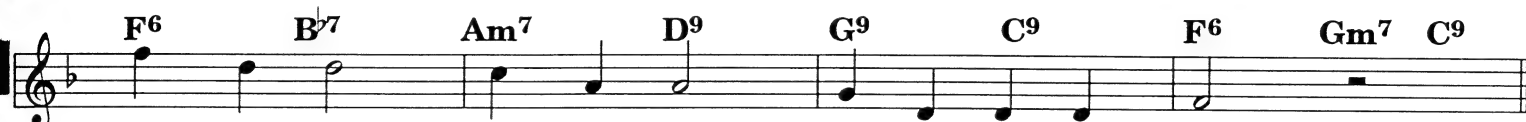
104

Razaf/Blake-1930

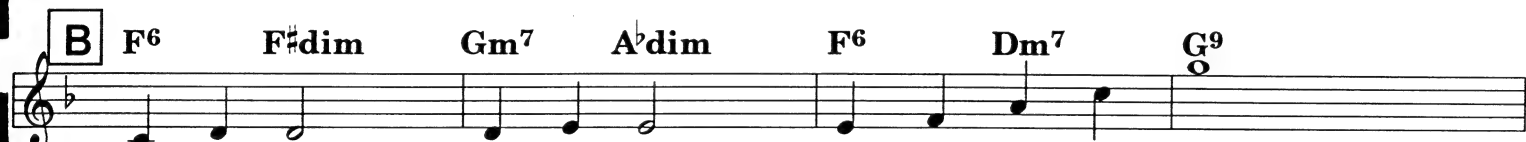
Bb Part



Wak- ing skies at sun- rise, Ev- 'ry sun- set, too,



Seems to be bring- ing me Mem- o- ries of You.



Here and there, ev- 'ry- where, scenes that we once knew,



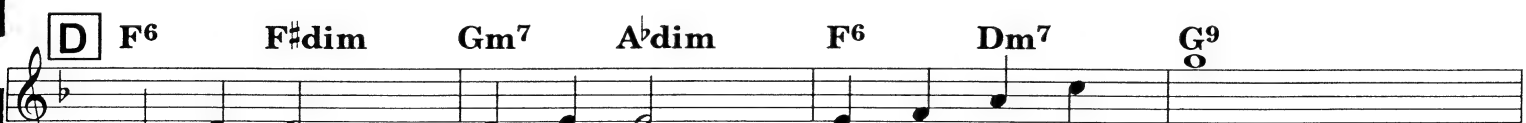
and they all just re- call Mem- o- ries of you.



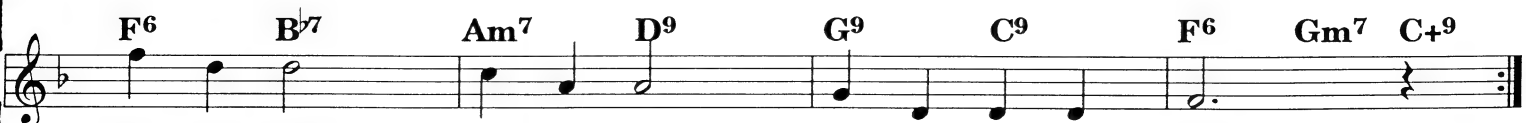
How I wish I could for- get those hap- py yes- ter- years —



That have left a ro- sa- ry of tears. —



Your face beams in my dreams, Spite of all I do,



Ev- 'ry- thing seems to bring Mem- o- ries of you.

Sweethearts On Parade

The Firehouse Jazz Band

Bb Cornet & Clarinet Part:

Tuba & Trombone Have
Melody Until "C"Newman/Lombardo-1928
Arr: "Banjo Bob" Stevens

6/8 March Style

A G

D7

1.

G

D7

D+7

G

2.

G

G7

C

C7

G

G7

B C

C#dim

G

E7

Am

E7

A7

D7

G

D7

G

G7

C

C7

G

To 2-Beat "Dixie" Feel

2-Beat "Dixieland" Feel:

The musical score consists of eight staves of music in G major (one sharp) and 4/4 time. The tempo/style is indicated as "2-Beat 'Dixieland' Feel". The notation includes various chords and melodic lines.

Staff 1: Chord **C** (boxed), G, D⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 2: G, D⁷, D⁺7, G. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 3: G, D⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 4: G, G⁷, C, C⁷, G, G⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 5: Chord **D** (boxed), C, C[#]dim, G, E⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 6: Am, E⁷, A⁷, D⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 7: G, D⁷. Melody: G4 (quarter), A4 (quarter), B4 (half).

Staff 8: G, G⁷, C, C⁷, G. Melody: G4 (quarter), A4 (quarter), B4 (half).

My Honey's Lovin' Arms

The Firehouse Jazz Band

Herman Ruby/Joseph Meyer - 1922

Rec: Isham Jones Orch. 1922, California Ramblers

(Red Nichols, T. & J. Dorsey, etc.) 1922, Original Memphis Five

(Phil Napoleon), Bud Freeman Trio (Stacy, Wettling) 1938,

The Gotham Stompers (Ellington, Chick Webb, Bigard, etc.) 1937,

Benny Goodman 1939, Bobby Hackett, The Titan Hot Five 1996, etc.

Bb Part

Verse:

G C⁷ G G^{#dim}
 You've heard lov-ers, Love-sick lov-ers fret A- bout their
 D⁷ Ddim D⁷ D+⁷ G G^{#dim} Am⁷ D+⁷
 pet; They al- ways get ro- man- tic, Drive you fran- tic.
 G C⁷ G B⁷
 I'm so diff-'rent, Oh, so diff-'rent now; While I'm in
 Em Bm A⁹ Am D+⁷
 love I know I simp- ly go and whis- per low to Hon- ey Ba- by:

Chorus:

[A] G C7

I love your lov-in' arms, They hold a world of charms,

G Dm⁶ E7

A place to nes-tle when I am lone-ly.

A⁷ D7

A com-fy co-zy chair, Oh, what a hap-py pair!

A⁷ Am⁷ D7

One ca-ress, Hap-pi-ness, Seems to bless my lit-tle hon-ey.

[B] G C7

I love you more each day, When years have passed a-way

G Dm⁶ E7

You'll find my love be-longs to you on-ly;

A⁹ D7 G⁷ C Cm

'Cause when the world seems wrong, I know that I be-long

G A⁷ D7 G C⁷ G

Right in my Hon-ey's Lov-in' Arms.

Mama's Gone, Goodbye

The Firehouse Jazz Band

Peter Bocage/A.J. Piron - 1923

Both from New Orleans, Bocage began career in 1906, playing cornet, violin, & trombone.

Recorded: Piron's New Orleans Orch. (Bocage on trmpt, Piron on yln) 1923, Bobby Hackett-Jack

Tearden-Peanuts Hucko 1957, Clyde McCoy c. 1960

Bb Part

A B^b F^{#7}

Fare- thee- well, Ma-ma's gone good-bye; No use to cry,

F⁷ F^{#7} F⁷ B^b B^{b7}

No use to sigh, For years you've

E^b E^bm B^b A⁷ A^{b7} G⁷

dogged me 'round, Now's the time to let you know what's on my mind, I'm

C⁷ F⁷ Cm⁷ F⁷

goin' a- way, Don't ask me to stay. Fare-the-well,

B B^b F^{#7}

I've been to school; Learned a brand new rule,

F⁷ E^{b7} D⁷ Am⁷ D⁷

I ain't no fool. I'm goin' to

Gdim G⁷ Gdim G⁷ C⁷

get a man to treat me right, One who'll stay home ev-'ry night. Fare-the-

B^{b6} F^{#7} F⁷ B^b C⁷ F⁷

well, Ma-ma's gone, good- bye. (Fare- the- well)

OH!

108

Play 8th notes as
dotted-8th/16ths

The Firehouse Jazz Band
Transcribed by "Banjo Bob" Stevens

Popularized by
Pee Wee Hunt
In 1953

Bb Part

Sheet music for the Bb Part of "OH!". The music is in 4/4 time and consists of two main sections, A and B, each with four staves of music. The key signature is one flat (Bb).

Section A: The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a series of eighth notes and dotted eighth notes, with a repeat sign and a first ending bracket. Chords C and G7 are indicated above the staff. The second staff continues the melody with a C chord. The third staff features a C7 chord and a F chord. The fourth staff features a D7 chord and a G7 chord with a triplet of eighth notes.

Section B: The fifth staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat. It features a series of eighth notes and dotted eighth notes, with a repeat sign and a first ending bracket. Chords C and G7 are indicated above the staff. The sixth staff continues the melody with a C chord. The seventh staff features a C7 chord and a F chord. The eighth staff features a C chord, a C+ chord, a C6 chord, a C+ chord, a C chord, and a G7 chord. The section ends with a first ending bracket and a C chord.

Last Time - "Guy Lombardo" Ending:

Sheet music for the "Last Time - 'Guy Lombardo' Ending". The music is in 4/4 time and consists of one staff of music. The key signature is one flat (Bb). The staff begins with a treble clef and a 4/4 time signature. It features a series of eighth notes and dotted eighth notes, with a repeat sign and a first ending bracket. Chords C and A are indicated above the staff.

SPREADIN' RHYTHM AROUND

The Firehouse Jazz Band

Bb Part

Ted Koehler & Jimmy McHugh - 1935

Rec: Fats Waller 1935, Mound City Blue

Blowers (Berigan, Tough, Signorelli) 1936,

Teddy Wilson Orch. (voc. Billie Holiday) 1936,

The Titan Hot Five 1997, etc.

A

Mu-sic ev-'ry-where, Feet are pat - tin', Put-tin' tem-po in old Man - hat - tan.

Ev-'ry-bod-y is out hi - hat - tin', Spread-in' rhy-thm a - round.

Ev-'ry-where you go, Trum - pets blar - in', Drums and sax - o - phones rip and tear - in'.

Ev-'ry-bod-y you meet is rar - in', Spread-in' rhy-thm a - round.

Tuba:

B

Up in Har - lem flats all of the cats give it that thing.

Which, when you're in step, All of the hep peo - ple call swing!

Those that can af-ford silk or sat - in, Dames with gig - o - los who are Lat - in,

Come from Yon-kers, The Bronx and Stat - en, Spread-in' rhy-thm a - round!

Pee Wee's Blues

A nice little song

110

Bb Part

Slow Blues

The Firehouse Jazz Band

Pee Wee Russell
Transcribed by
Banjo Bob Stevens

A C B7 C B7 C B7 C C+

F7 E7 F7 E7 C B7 B7 A7

D7 G7 C F7 C

Fine

Solos here:

B C F7 C C7

F7 F7 F#dim C/G E7/G# A7

D7 G7 C F7 C G7

After last solo
Play "A" once thru

Si Tu Vois Ma Mere'

The Firehouse Jazz Band

Sidney Bechet
Transcribed by
"Banjo Bob" Stevens

Bb Part

Largo

A *dolce*

C Cmaj7 C6 C7

F Fm C G+7 C

C^bm7(♭5) F^b7 C^bm7(♭5) F^b7 Am Am G#+ C/G

D7/F# D7 Am7 D7 Dm7 G7 Dm7 G#+m7(♭5) G7

B C Cmaj7 C6 C7

F Fm C F^bm7(♭5)/B^b A7

Dm7(♭5)/G# Dm7(♭5) C F^bm7(♭5)/B^b A7

Dm7(♭5) Dm7 G7 1. C Cdim Dm7 G7

2. C Fm Fm/G# C

Japanese Sandman

The Firehouse Jazz Band

112

Egan & Whiting - 1920

Bb Part

A

F

D7

Here's the Jap - an - ese Sand - man, Sneak - ing in with the dew. Just an old sec - ond

G7

C7

F

hand man, He'll buy your old day from you. He will take ev - 'ry

F

A

sor - row of the day that is through, And he'll give you to -

E7

A

C7

mor - row Just to start life a - new. Then you'll be a bit

B

F

F7

B \flat

old - er In the dawn when you wake, And you'll be a bit

B \flat m

Gm

C7

bold - er with the new day you make. Here's the Jap - an - ese

F

Fdim

Sand - man, Trade him sil - ver for gold, Just an old sec - ond

Gm7

C7

F

B \flat 7

F

C7

hand man, Trad - ing new days for old.

Chorus:

B F B^b F
 wish't I was in Pe - or - i - a, Pe -
 C⁷ F C⁷
 or - ri - a, to - night. Oh how I
 F B^b F
 miss those gals in Pe - or - i - a, Pe -
 C⁷ F F⁷
 or - i - a, to - night. Why, you can
 2. Why did I
C B^b Bdim F F⁷
 pick - a morn - ing with - glori - a boys, right off the
 ev - er roam with those sail - or have
 B^b Bdim F C⁷
 side - walks of Pe or - i - a, That's why I
 stayed at home in Ill - in - ois.
D F B^b F
 wish I was in Pe - or - i - a, Pe -
 C⁷ F
 or - i - a, to - night.

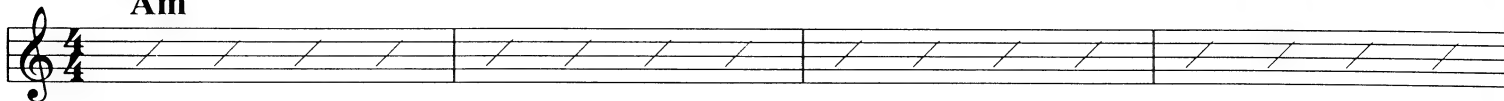
Optional "S.O.S." Ending:

I Wish't I Was In
Peoria
 The Firehouse Jazz Band

Woods - Rose - Dixon - 1925
 Rec: Harry Reser's Jazz Pilots 1926,
 Bob Scobey's Frisco Jazz Band
 with vocal by Clancy Hayes 1952.
 Arranged by "Banjo Bob" Stevens

Vamp:

Am



Am (Morse code SOS, cute huh?)



Verse:

Am

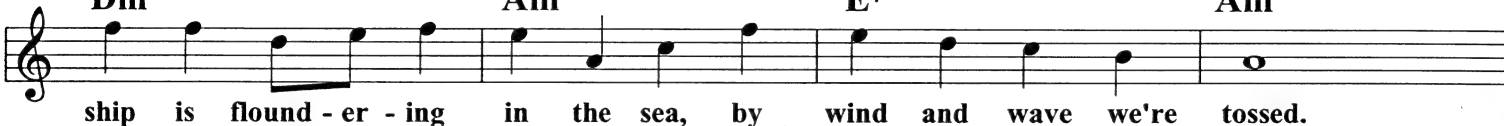


Dm

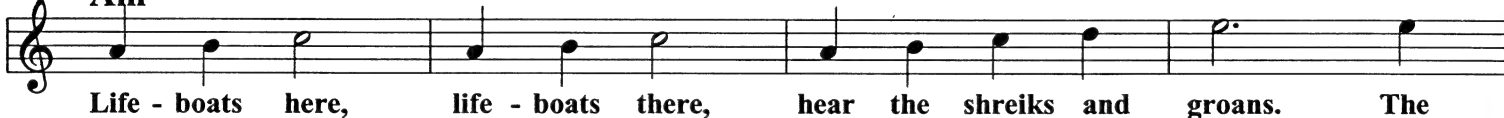
Am

E⁷

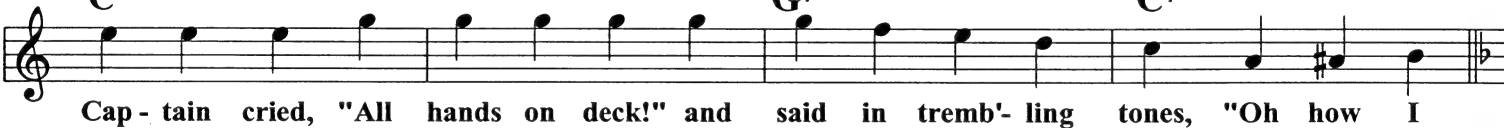
Am



Am



C

G⁷C⁷

Chorus:

B D⁷ Am⁷ D⁷ G

Way down yon - der in New Or - leans in the land of dream - y scenes,

G D⁷ Ddim D⁷ D+⁷ G G[#]dim

There's a gar - den of E - den, that's what I mean.

D⁷ Am⁷ D⁷ G

Cre - ole ba - bies with flash - ing eyes soft - ly whis - per with ten - der sighs,

G⁷ **Optional 2-Bar Break:** C G+⁷ C B⁷ B^{b7}

"Stop! Oh, won't you give your la - dy fair a lit - tle smile?"

A⁷ **Optional 2-Bar Break:** D⁷ Ddim D⁷

Stop! You bet your life you'll lin - ger there a lit - tle while.

G Edim G E^{b7}

There is Hea - ven right here on Earth, with those beau - ti - ful queens,
(Opt.) They've got an - gels right here on Earth, wear - ing lit - tle blue jeans,

G G[#]dim D⁷ G G[#]dim Am⁷ D⁷

Way down yon - der in New Or - leans.

*The concert "D dim" chord in the next to last line was originally a "D minor".

Way Down Yonder In New Orleans

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1922

Also wrote "After You've Gone" 1918, "Strut Miss Lizzie" 1921, etc.

Rec: Georgians 1922, Blossom Seeley 1923, Paul Whiteman Orch. 1923,

Frankie Trumbaur Orch. (Bix, Lang) 1927, Hackett-Teagarden-Hucko-Lesberg 1957,

Jimmy McPartland Orch. (Freeman, McGarity, Hucko, Kress, Lesberg, Wettling) 1956,

The Dukes of Dixieland 1958, The Silver Leaf Jazz Band 1993, The Titan Hot Five 1997, etc.

Bb Part**Verse:**

A G G#dim D7 G

Guess! Where do you think I'm go - in' when the winds start blow - in' strong?
 Guess! What do you think I'm think - in' when you think I'm think - in' wrong?

Em B7 Em

Guess! Where do you think I'm go - in' when the nights start grow - in' long?
 Guess! What do you think I'm think - in' when I'm think - in' all night long? I I

G C G A7(b5) D7

ain't go - in' East, I ain't go - in' West, I ain't go - in' o - ver the cuck - oo's nest. I'm
 ain't think - in' this, I ain't think - in' that, I can - not be think - in' a - bout your hat. My

G C E7 E7(b5) A7 D7

bound for the town that I love best, Where life is one sweet song;
 heart does not start to pit - a - pat un - less I hear this song;

[D] C⁷ F

B^b D⁷ Gm G[#]dim F C⁷ F F⁷

[E] B^b F⁷ F⁷ F⁷ F⁷ B^b Solo Break:

[F] B^b B^b B^b7 E^b E^b Edim B^b G⁷ C⁷ F⁷ B^b

Solos at "E"

115

The Tiger Rag

The Firehouse Jazz Band

The Original Dixieland Jazz Band (LaRocca, Shields, etc.) 1917
Rec: ODJB 1918, Ethel Waters 1922, Bix & the Wolverines 1924,
Ted Lewis Orch. 1927, Louis Armstrong 1930, Mills Bros. 1931, Ray
Noble Orch. 1934, Alvino Rey Orch. 1941, Lu Watters' Yerba Buena
Jazz Band 1942, Les Paul & Mary Ford 1952, Firehouse Five Plus
Two 1950, Bunk Johnson, Punch Miller, etc.

Bb Part



Play these 2 bars behind each solo:

Musical staff with notes and chords: D⁷, D⁺⁷, G⁷, C, B⁷, B^{b7}.

Musical staff with notes and chords: A⁷, Dm, G⁷, C. Includes the instruction "SOLOS END HERE!" and a "Trombone:" label.

Musical staff with notes and chords: C, Band:, G⁷, Trombone:, Band:, Etc., C. Includes a boxed "C" at the start.

Musical staff with notes and chords: C, Em, B⁷, Em, G⁷.

Musical staff with notes and chords: C, G⁷, C, B⁷, B^{b7}.

Musical staff with notes and chords: A⁷, Dm, G⁷, C. Includes the instruction "Back to 'A'" and "Solos: Play 'A' & 'B'".

Musical staff with notes and chords: B^b Part:, Trombone Tag:, Band Plays Last 2 Notes: G⁺⁷, C.

THE MUSKRAT RAMBLE

by Edward "Kid" Ory - 1926
The Firehouse Jazz Band

Bb Part

Trombone Intro, band plays notes with "*" above:

Two staves of musical notation for the Trombone Intro. The first staff contains four measures with notes and rests, with chords G* and G#* above. The second staff contains four measures with notes and rests, with chords A*, G#*, G*, G*, and G7* above.

Full Ensemble:

Four staves of musical notation for the Full Ensemble. The first staff starts with a boxed 'A' and contains four measures with chords C, G7, C, and C. The second staff contains four measures with chords C, Em, B7, and Em G7. The third staff contains four measures with chords C, G7, C, and B7 Bb7. The fourth staff contains four measures with chords A7, Dm, G7, and C, ending with a circled 'X'.

Last Time: Jump to Tag

Play these 2 bars behind each solo:

Two staves of musical notation for the 'Play these 2 bars behind each solo' section. The first staff contains four measures with chords D7, D+7, G7, and C. The second staff contains four measures with chords G7, C, and C.

The Blues My Naughty Sweetie

Gives To Me
The Firehouse Jazz Band

Swanstrom-McCarron-Morgan - 1919

Rec: Ted Lewis Orch. 1920,

Bob Scobey's Frisco Jazz Band with voc. by

Clancy Hayes c. 1950, etc.

Bb Part

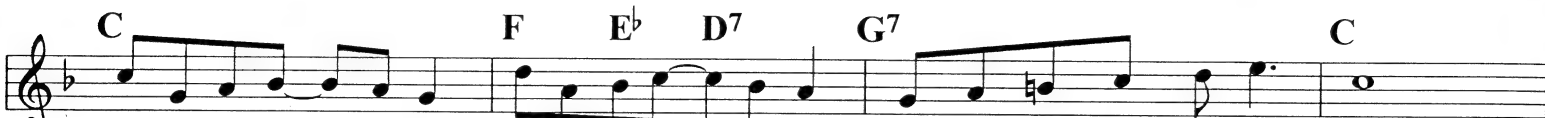
Verse may be
slower than Chorus

Verse:



What is that song a - bout kiss - es,
No use in chas - ing those rain - bows,

What is that song a - bout smiles?
Rain - bows will nev - er help you,

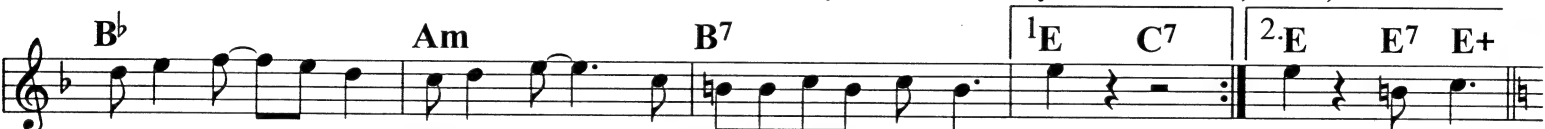


If I could have my way, I'd sing a song to - day, that would beat them all by miles;
They look so bright and gay, But they will fade a - way, Then you'll find the sky's all blue;



I would - n't sing a - bout smil - ing,
Look at the o - cean and that's blue,

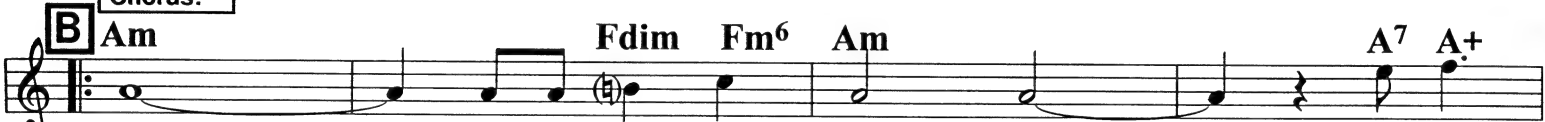
that's not the ti - tle I'd choose,
my sweet - ie's eyes are blue, too,



I would sing a - bout what I've got, and what I've got's the wear - y blues.
When she got me she blew a - way, and nat - ur - ly that makes me blue.

There are

Chorus:



blues
blues
blues

that you get from wor - ry,
that you get when sin - gle,
that you get from sweet - ie,

There are
There are
When she



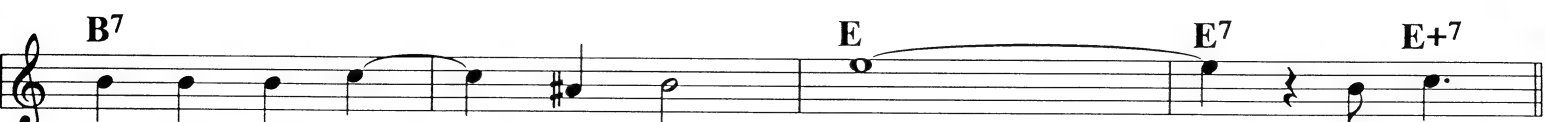
blues
blues
'phones

that you get from pain,
that will give you pain,
to an - oth - er guy,

And there are
And there are
And there are



blues when you're lone - ly for your one and on - ly, the
blues when you're lone - ly for your one and on - ly, the
blues when your hon - ey spends your all of your mon - ey, and



blues you can nev - er ex - plain;
blues you can nev - er ex - plain;
blues when she tells you a lie;

There are
There are
There are

Blues My Naughty - P.2

Bb Part

C Am Fdim Fm⁶ Am A⁷ A⁺

blues blues blues that you get from long - ing But the
 blues blues blues that you get from long - ing To hold
 blues blues blues that you get when mar - ried Wish - ing

Dm F⁶ E E⁷

blu some - est blues that be - Are the
 that - - one you could be knee, But the
 that - - you be free, But the

A⁷ D⁷

sort of blues that's on my mind, they're the ver - y mean - est kind, the
 kind of blues that al - ways stabs, comes from hir - ing tax - i - cabs, the
 kind of blues that's good and blue, comes from buy - ing wine for two, the

G⁷ C F⁶ E⁷

blues my naught - y sweet - ie gives to me.
 blues my naught - y sweet - ie gives to me.
 kind of blues my sweet - ie gives to me.

Solos at "B"

Patter Chorus: Downbeat is on 3rd word ("blues") in each verse:

Stop Time: There are blues you get from women when you see 'em goin' swimmin',
Band plays And you haven't got a bathin' suit yourself.
downbeats There are blues that get you quicker when you've had a lot of liquor,
every 2 bars: And someone goes and takes it off the shelf!

Time: There are blues you get from waitin' on the dock,
 Wondrin' if the boat's gonna' rock.
 There are blues you get from gettin' in a taxi cab and frettin'
 Each time you hear the bumper jump the clock.

Stop Time: There are blues you get from tryin' to keep your Uncle Bill from dyin',
Band plays And he afterward forgets you in his will.
downbeats There are blues you get from kisses when you're walkin' with the missus,
every 2 bars: And a chorus girl shouts "Hi, Bill!"

Time: There are blues that make you quiver gonna' make you shake and shiver,
 But the blues that make you want to end it all in the river,
 Are the Blues My Naughty Sweetie Gives To Me!

Struttin' With Some BBQ

The Firehouse Jazz Band

Lil Hardin Armstrong - 1923

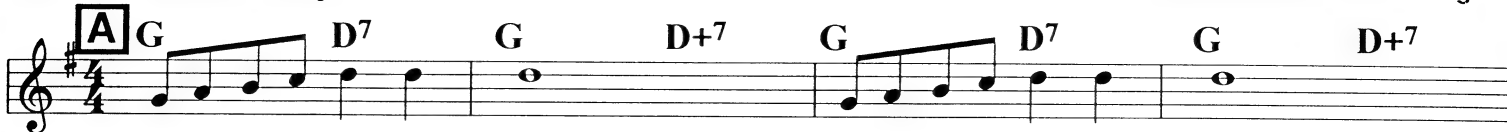
Lil played piano with "King" Oliver's band and later with Louis Armstrong's "Hot Five", and became Mrs. Armstrong.

Bb Part

From Louis' 1923 "Hot 5" recording:

By the way, "Barbeque" refers to a "hot date", a "cute chick", not to your lunch!

Solo Cornet With Banjo:



Rhythm Back-beats only for 4 bars:



Yellen/Bigelow/Bates - 1924
 Rec. by Belle Baker,
 Cliff Edwards (Ukelele Ike), etc.
 Ella Fitzgerald in 1955 film
 "Pete Kelly's Blues"

HARD HEARTED HANNAH

The Vamp of Savannah
The Firehouse Jazz Band

119

Bb Part

Verse:

A F C+7 F C+7 F C+7 F F7

In old Sa-van-nah, I said, Sa-van-nah, The weath-er there is nice and warm;
 You ought to see her, You ought to see her, Out-side she's just as soft as silk;

B \flat B \flat m F F7 B \flat B \flat m F C7

The cli-mate's of the South-ern brand, But here's what I don't un-der-stand;
 But so-cial-ly she's hard as nails, She's just a gal who hates the males!

F C+7 F C+7 F C+7 F E7

They've got a gal there, A pret-ty gal there, Who's cold-er than an arc-tic storm; Got a
 And when she's nas-ty, Oh, when she's nas-ty, She's 'bout as sweet as sour milk; Noth-ing

Am E7 Am D7 G7 C7

heart just like a stone; E-ven ice-men leave her a-lone. They call her
 she likes bet-ter than Feed-in' pois-oned food to a man,

Chorus:

B F E7 E \flat 7 D7 G7

Hard Heart-ed Han-nah, the vamp of Sa-van-nah, The mean-est gal in town;

C C7 F Break - 1 Bar: C \sharp 7 C7

Leath-er is tough but Han-nah's heart is tough-er; She's a gal who likes to see men suf-fer! To
 2. Talk of your cold, re-frig-er-at-ing Ma-mas, Broth-er she's the po-lar bear's pa-jam-as! To

F E7 E \flat 7 D7 Gm A7 Dm F7

tease 'em and thrill 'em, to tor-ture and kill 'em, is her de-light, they say, 1. I
 2. An

B \flat C \sharp 7 F E7 E \flat 7

saw her at the sea-shore with a great big pan; There was Han-nah pour-ing wat-er on a
 ev'-ning spent with Han-nah sit-ting on your knees, Is like trav'-ling thru A-las-ka in your

D7 G7 C7 F

drown-ing man, She's Hard Heart-ed Han-nah, the vamp of Sa-van-nah G. A. They call her
 B. V. D.'s,

Solos at "B"

The musical score consists of eight staves of music in the key of D major (one sharp). The notation includes various chords and melodic lines.

- Staff 1:** Starts with a boxed **C** chord, followed by **D7**, **G**, and **D7**.
- Staff 2:** Features **D7**, **G**, and **D7** chords.
- Staff 3:** Features **D7**, **G**, and **D7** chords.
- Staff 4:** Features **D7**, **G**, and **D7** chords.
- Staff 5:** Starts with a boxed **D** chord and a "Solos Here:" instruction. Chords include **G**, **G7**, **C**, and **G**.
- Staff 6:** Features **D7**, **G**, **E7**, **A7**, and **D7** chords.
- Staff 7:** Features **G**, **G7**, **C**, and **B7** chords.
- Staff 8:** Features **C**, **C#dim**, **G**, **E7**, **A7**, **D7**, and **G** chords, ending with a double bar line.

Back to "D" for Solos,
Then Play "C" & "D" Out

Ole Miss

The Firehouse Jazz Band

W. C. Handy - 1916

"Ole Miss" was the fastest train out of Memphis. The last strain of this song is often added to Handy's "Bugle Rag", and also to the "Bugle Call Rag" (1923) which is #357 in this book.

Bb Part

A D7

D7

G

D7

G

D7

G

D7

G

B C

C

G

G#dim

D

B7

Em

Bm

F#7

Bm

G7

C

G

E7

Am

D7

G

Cm6

G

Segue

The Firehouse Jazz Band

The musical score for the "A" section of "The Bad and the Beautiful" is written in treble clef, key of B-flat major (two flats), and 4/4 time. The tempo is marked as "Moderato". The score consists of eight staves of music.

- Staff 1:** Starts with a boxed label "A". Chords F7 and Bb are indicated above the staff.
- Staff 2:** Chords F7 and Bb are indicated above the staff. A box labeled "2-Bar Break:" spans the final two measures.
- Staff 3:** Chords F7, Bb, and Bb7 are indicated above the staff.
- Staff 4:** Chords Eb, Edim, Bb/F, G7, C7, F7, Bb, and G7 are indicated above the staff.
- Staff 5:** Chords C7, F7, Bb, and Bb are indicated above the staff. A boxed label "B" is placed above the fourth measure.
- Staff 6:** Chords F7, Bb, and Dm are indicated above the staff.
- Staff 7:** Chords C7, F7, and Cm are indicated above the staff.
- Staff 8:** Chords C7 and F7 are indicated above the staff. A box labeled "Segue To 'C':" spans the final two measures.

Vocal & Solos:

Vocal melody ad lib:

C **F7** **Bb**

I got the Heebies, the Heebie Jeebies, talkin' about those Heebie Jeebies,

F7 **Bb** **2-Bar Break:**

Blues that they call it boys, Mix it in with a little bit of joy! Say,

F7 **Bb** **Bb7**

Don't you know it? You sure do show it! Start it blue, I want to teach you, So

Eb **Edim** **Bb/F** **G7** **C7** **F7** **Bb** **G7**

come on, Chaz, do that dance, called the Heebie Jeebies dance, Yes Sir!

C7 **F7** **Bb**

Mama's gonna' do the Heebie Jeebies dance.

The Charleston - P. 2

Chorus Bar 15 is sometimes "D7",
Chorus Bar 28 is sometimes "Ebm"

Chorus:

B C E⁷ A⁷

Charles- ton! Charles- ton! Made in Car- o- lin- a,

D⁷ G⁷ C E^bdim Dm⁷ G⁷

Some dance, Some prance, I'll say, There's noth- ing fin- er than the

C E⁷ A⁷

Charles- ton, Charles- ton, Lord how you can shuf- fle,

Em B⁷ Em⁷ E⁷ G⁷

Ev-'ry step you do, Leads to some-thing new, Man I'm tell- ing you, It's a la- pa- zoo,

C E⁷ A⁷

Buck dance, Wing dance, Will be a back num- ber, But the

D⁷ G⁷ C E^bdim Dm⁷ G⁷

Charles- ton, the new Charles- ton, That dance is sure- ly a com- er.

C⁶ C⁷ F G^{#7}

Some- time You'll dance it one time, The dance called the

C E^bdim Dm⁷ G⁷ C F⁷ C

Charles- ton, Made in South Car- o- line.

THE CHARLESTON

The Firehouse Jazz Band

Mack/Johnson - 1923

Bb Part

Verse:

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music. The first staff begins with a boxed 'A' indicating the start of the verse. Chords are written above the notes: Am, Am7, Am6, Dm, E7, and Am. The lyrics are 'Car- o- lin- a, Car- o- lin- a, At last they got you on the map,'. The second staff continues with chords Am, Am7, Am6, B7, E, and G7. The lyrics are 'With a new tune, Fun- ny blue tune, With a pe- cu- li- ar snap! You may'. The third staff has chords G7, C, E7, and Am. The lyrics are 'not be a- ble to buck or wing, Fox- trot, two- step, or e- ven sing, If you'. The fourth staff has chords G, Gdim, G, Cm, D7, and G7. The lyrics are 'ain't got re- li- gion, in your feet, You can do this prance and do it neat.'

A Am Am⁷ Am⁶ Dm E⁷ Am
Car- o- lin- a, Car- o- lin- a, At last they got you on the map,

Am Am⁷ Am⁶ B⁷ E G⁷
With a new tune, Fun- ny blue tune, With a pe- cu- li- ar snap! You may

G⁷ C E⁷ Am
not be a- ble to buck or wing, Fox- trot, two- step, or e- ven sing, If you

G Gdim G Cm D⁷ G⁷
ain't got re- li- gion, in your feet, You can do this prance and do it neat.



The way they can en-ter-tain, Would hur-ry a hur-ri-cane!



Back in Na-ga-sa-ki where the fellers chew to-baccy and the women wick-y wack-y woo.



Oh Fu-ji-a-ma, You get a mom-mer, and then your troubles in-crease,



In some pa-go-da, She or-ders so-da, The earth shakes milk shakes ten cents a- piece!



They kiss-ee and hug-ee nice, By Jin-go! It's worth the price!



Back in Na-ga-sa-ki where the fellers chew to-baccy and the women wick-y wack-y woo!

Patter:



With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when



night comes 'round Oh Gosh! Oh Gee! Moth-er, Moth-er, Moth-er, pin a rose on me.

Back to "Chorus".

NAGASAKI

THE FIREHOUSE JAZZ BAND

HARRY WARREN
MORT DIXON
1928

Bb Part

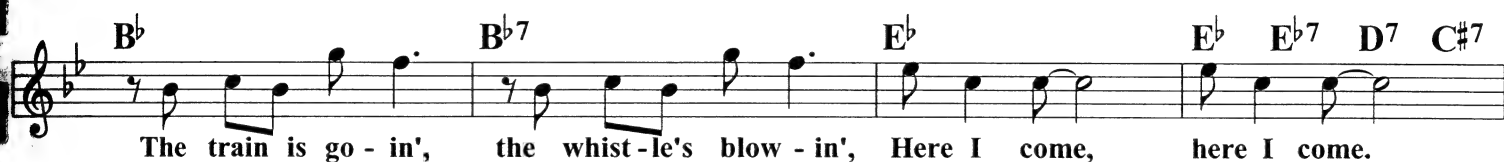
Verse:

Fel- lows if you're on, I will spin a yarn, That was
 told to me my a- ble sea- man Jones.
 Once he had the blues, So he took a cruise, Far a-
 way from night clubs and from sax- o- phones.
 He said "Yo- ho I made a cer- tain port,
 And when you talk a- bout real he man sport":

Chorus:

Hot gin-ger and dy- na- mite! There's nothin' but that at night!
 Back in Na-ga-sa-ki where the fellers chew to- baccy and the women wick-y wack-y woo.

Chorus:



Solos at "C"

Louisiana

The Firehouse Jazz Band

Bb Part

Verse:

J. C. "Jimmy" Johnson - 1927

(Empty Bed Blues, Take Your Tomorrow, Dusky Stevedore, etc. With Waller & Razaf wrote The Joint Is Jumpin' in 1937).

Lyrics: Andy Razaf & Bob Schafer

Rec: Paul Whiteman Orch. (with Bix, featuring Rhythm Boys) 1928, Bix & His Gang 1928, Count Basie Orch. 1940, Pete Kelly's Big 7 (Dick Cathcart, Matty Matlock) 1959, Pete Daily, Duke Ellington, Toots Mondello, Banu Gibson 1983, etc.

A Gm E^b7 D⁷ Gm E^b7 D⁷ Gm Cm Gm

My heart is heav - y, to see the lev - y, the fields of cane and corn.
I'm like a flow - er, from the bow - er, it was a wise to roam.

Cm Gm E^b7 D⁷

I've not for - got - ten my land of cot - ton, down where I was born.
That's why I'm yearn - ing to be re - turn - ing, to my home sweet home.

C⁷ F⁷

I'm thru knock - in' a - round, Be - cause I'm Dix - ie bound.
Tho' it's on - ly a shack, I'm glad to get back.

*These are the original 2 verses, 12 bars long.
Some instrumental versions, like Whiteman's,
have an extra 4 bars added.

The first system consists of six staves of music. The first staff has a treble clef and a key signature of two flats (Bb and Eb). It contains a half note F4 with an F7 chord symbol above it, followed by a half note G4 with a Bb chord symbol, and a half note A4 with a G7 chord symbol. The second staff has a treble clef and a key signature of two flats. It contains a half note C4 with a C7 chord symbol, a whole rest, a half note F4 with an F7 chord symbol, a half note G4 with an accent (^), a half note A4 with an accent (^), and a half note Bb4. The third staff has a treble clef and a key signature of two flats. It contains a half note Bb4 with a Bb chord symbol, a half note F4 with an F7 chord symbol, a half note Bb4 with a Bb chord symbol, and a half note Bb4 with a Bb7 chord symbol. The fourth staff has a treble clef and a key signature of two flats. It contains a half note Eb4 with an Eb chord symbol, a half note F4, and a half note D4 with a D7 chord symbol. The fifth staff has a treble clef and a key signature of two flats. It contains a half note Eb4 with an Eb chord symbol, a half note Bb4 with a Bb chord symbol, and a half note G4 with a G7 chord symbol. The sixth staff has a treble clef and a key signature of two flats. It contains a half note C4 with a C7 chord symbol, a half note F4 with an F7 chord symbol, and a half note Bb4 with a Bb chord symbol.

Tromb. & Tuba Melody - Cornet & Clar. Afterbeats

The second system consists of four staves of music. The first staff has a treble clef and a key signature of two flats. It contains a half note Gb3 with a Gm chord symbol, a half note Ab3, a half note Bb3, and a half note C4 with a Cm chord symbol. The second staff has a treble clef and a key signature of two flats. It contains a half note D4 with a D7 chord symbol, a half note Eb4, a half note F4, and a half note G4 with a Gm chord symbol. The third staff has a treble clef and a key signature of two flats. It contains a half note Bb4 with a Bb chord symbol, a half note C5, a half note D5, and a half note Eb5 with an Ebm chord symbol. The fourth staff has a treble clef and a key signature of two flats. It contains a half note C4 with a C chord symbol, a half note D4, a half note Eb4, and a half note F4 with a Dm7(b5) chord symbol. The fifth staff has a treble clef and a key signature of two flats. It contains a half note G4, a half note Ab4, a half note Bb4, and a half note C5 with an Eb dim chord symbol. The sixth staff has a treble clef and a key signature of two flats. It contains a half note D5, a half note Eb5, a half note F5, and a half note G5 with a C7/E chord symbol. The seventh staff has a treble clef and a key signature of two flats. It contains a half note A5, a half note Bb5, a half note C6, and a half note D6 with a C7 chord symbol.

Solos Here:

Staff 1: Treble clef, key signature of one sharp (F#). Chord symbols: E, F, C7, F, F7. Melody: Quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5.

Staff 2: Treble clef, key signature of one sharp (F#). Chord symbols: Bb, F, Fdim. Melody: Quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Staff 3: Treble clef, key signature of one sharp (F#). Chord symbols: C7, F. Melody: Quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6.

Staff 4: Treble clef, key signature of one sharp (F#). Chord symbols: G7, C7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5.

Staff 5: Treble clef, key signature of one sharp (F#). Chord symbols: F, C7, F, F7. Melody: Quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5.

Staff 6: Treble clef, key signature of one sharp (F#). Chord symbols: Bb, A7. Melody: Quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Staff 7: Treble clef, key signature of one sharp (F#). Chord symbols: Bb, Bbm, F, D7. Melody: Quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Staff 8: Treble clef, key signature of one sharp (F#). Chord symbols: G7, C7, F. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5.

Staff 9: Treble clef, key signature of one sharp (F#). Chord symbols: F, F7. Melody: Quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5.

Staff 10: Treble clef, key signature of one sharp (F#). Chord symbols: Bb, F. Melody: Quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5.

The South Rampart St. Parade

The Firehouse Jazz Band

Page 1 of 4

Ray Bauduc & Bob Haggart
The drummer & bassist in Bob Crosby's
band - 1938

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff: F, C7, F#, FΔ, C7, F, C7, D7, G7, C7, F, F7, Bb, F7, Bb, Bb7, Eb, Bb, and Bbm. There are also dynamic markings like accents (^) and slurs. Section markers A, B, and C are placed at the beginning of the third, fourth, and eighth staves respectively. There are four 'Clarinet Solo:' labels in boxes, each followed by a triplet of eighth notes. The score ends with a double bar line and a key signature change to two flats (Bb and Eb).

Nobody Knows You When You're Down & Out

The Firehouse Jazz Band

Jimmie Cox
1923

Bb Part

Verse:

I once lived the life of a mil-lion-aire, Spend-ing my mon-ey, I did-n't care,
Al-ways tak-ing my friends out for a good time, Buy-ing cham-pagne, gin and wine. But
just as soon as my dough got low, I could-n't find a friend, no place I'd go, If I
ev-er get my hands on a dol-lar a-gain, I'm gon-na squeeze it and squeeze it till the ea-gle grins.

Chorus:

No-bod-y knows you when you're down and out.
In your pock-et not one pen-ny And your friends, you have-n't an-y. And
soon as you get on your feet a-gain, Ev-'ry-bod-y is your long lost friend.
It's might-y strange, with-out a doubt, But no-bod-y knows you when you're down and out, No,
No-bod-y knows you when you're down and out.

Squeeze Me

The Firehouse Jazz Band

127

Thomas "Fats" Waller
& Clarence Williams
1925

Bb Part

Verse:

Dad-dy, you've been dog-gone sweet on me. Dad-dy, you're the on-ly one I see. You know I need but you, 'cause you're my man, You love me like no one can. Some-thing a-bout you I can't re-sist, When you kiss me, Dad-dy, I stay kissed. Oh Dad-dy,

Chorus:

Squeeze me & squeeze me a-gain. Oh Pa-pa, don't stop 'til I tell you when. Oh Dad-dy, squeeze me & squeeze me some mo-re, just like you did it be-fore! Oh Pa-pa, Cu-pid is stand-in' right by. Oh Dad-dy, don't let your sweet ba-by cry. Just pick me uh-uh-up, on your knee-ee-ee, I just get so "You know, Oh!" When you squeeze me!

Chicago

THE FIREHOUSE JAZZ BAND

Bb Part

1922

A F A^bdim Gm⁷ C⁷ Gm⁷ C⁷

Chi - ca - go, Chi - ca - go, That tod - dl' - in' town, tod - dl' - in' town, Chi -

Gm⁷ C⁷ F C⁷

ca - go, Chi - ca - go, I'll show you a - round, I love it,

F G⁷

Bet your bot - tom dol - lar you lose the blues in Chi - ca - go, Chi - ca - go, The

Gm⁷ C⁷ F F[#]dim Gm⁷ C⁷

town that Bil - ly Sun - day could not put down! On

B F A^bdim Gm⁷ C⁷ Gm⁷ C⁷

State Street, that great street, I just want to say, just want to say, They

Gm⁷ A⁷ Dm D⁷

do things they don't do on Broad - way, Say,

Gm B^bm F A^bdim

They have the time the time of their life, I, saw a man, he danced with his wife, In Chi -

Gm⁷ C⁷ Gm⁷ C⁷ F Fdim Gm⁷ C⁷

ca - go, Chi - ca - go my home town!

Once In A While

The Firehouse Jazz Band

William H. Butler

Rec: Louis Armstrong 1927,

Golden State Jazz Band,

Sidney Bechet & Martial Solal, Paris 1957

129

Bb Part

Verse:

Verse: A

Chord progression for Verse A: D, Fdim, Em7, A7, Em7, A7, A+7, D, A+7, D, A7.

Chorus:

Chorus: B

Chord progression for Chorus B: D, F#7, Bm7, Am6, D7, G, G#dim, D, F#m7, B7, E7, Em7, A7.

Chorus: C

Chord progression for Chorus C: D, F#7, Bm7, Am6, D7, G, G#dim, D, F#m7, B7, E7, Em7, A7, D.

Solos at "B"

Cues: Solo Break To Verse Only:

Mack the Knife

The Firehouse Jazz Band

Bb Part

Kurt Weill - 1928

Musical score for the Bb Part of 'Mack the Knife'. The score is written on four staves in 4/4 time. The key signature is B-flat major (two flats). The notes and chords are as follows:

- Staff 1: G7, C, Dm7
- Staff 2: Dm7, G7, C
- Staff 3: Am7, Adim7, Dm7
- Staff 4: Dm7, G7, C, C#dim, Dm7, G7

1. Oh the shark has - pretty teeth, Dear,
and he keeps them - pearly white.
Just a jackknife - has Mac Heath, Dear,
but he keeps it - out of sight.

2. When the shark bites - with his teeth, Dear,
scarlet billows - start to spread.
Fancy gloves tho' - wears Mac Heath, Dear,
so there's not - a trace of red.

3. On the sidewalk - Sunday morning,
lies a body - oozing life.
Someone sneakin' - 'round the corner,
could that someone - be Mack the Knife?

4. From a tugboat - by the river,
a cement bag's - dropping down.
The cement's just - for the weight, Dear,
bet you Mackie's - back in town.

5. Louie Miller - disappeared, Dear,
after drawing - out his cash.
And Mac Heath spends - like a sailor,
did our boy - do something rash?

6. Sukey Tawdry - Jenny Diver,
Polly Peachum - Lucy Brown.
Oh, the line forms - on the right, Dear,
bet you Mackie's - back in town!

What? A Wonderful World?

THE FIREHOUSE JAZZ BAND

131

Weiss & Thiele - 1967

Bb Part

A G Bm C Bm Am⁷ G B⁷ Em ³

I see trees of green, red ros-es too, I see them bloom for me and you, and I

D[#] ³ Am⁷/D D⁷ ³ G G+ Cmaj⁷ D⁷

think to my-self what a won-der-ful world. I see

B G Bm C Bm Am⁷ G B⁷ Em ³

skies of blue and clouds of white, the bright bles-sed day, the dark sa-cred night, and I

D[#] ³ Am⁷/D D⁷ ³ G C G

think to my-self what a won-der-ful world. The

C D⁷ G D⁷ G

col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by. I see

Em D/F# Em/G D/A Em/G G#dim Am⁷ G#dim D⁷

friends shak-in' hands, say-in' "How do you do!" They're real-ly say-in' "I love you". I hear

D G Bm C Bm Am⁷ G B⁷ Em ³

ba-bies cry, I watch them grow, they'll learn much more than I'll ev-er know, and I

D[#] ³ Am⁷/D D⁷ ³ G Bm⁷(b5) E⁷

think to my-self what a won-der-ful world. Yes, I

Am⁷ ³ D⁷(b9) ³ G C⁶ G

think to my-self What a Won-der-ful World.

Bb Part

 Transcribed by
 Banjo Bob "Stevens"

A G B⁷ E⁷

They saw a swal-low build-ing her nest, I guess they fig-ured she knew best, so they

A⁷ D⁷ G G^{#dim} Am⁷ D⁷

built a town a-round her, and they called it Mo-bile, (Where's that?) Al-a-bam-a.

B G B⁷ E⁷

They took a swamp land heav-y with steam, They add-ed peo-ple with a dream, and the

A⁷ D⁷ G C⁷ G

dream be-came a heav-en by the name of Mo-bile.

C B⁷ E⁷

Pret-ty soon the town had grown 'til they had a slide trom-bone,

A⁷ D⁷

They found a man who played pi-a-no, and that swal-low, she sang so-pran-o!

D G B⁷ E⁷

No use in won-drin' where you should go, it's on the Gulf of Mex-i-co, where the

A⁷ D⁷ G B⁷ E⁷

south-ern belles are ring-in', and the cli-mate's i-deal; It's a

A⁷ D⁷ G C⁷ G

hon-ey-suc-kle heav-en by the name of Mo-bile.

Seems Like Old Times

Arthur Godfrey's Theme Song
THE FIREHOUSE JAZZ BAND

133

Bb Part

C. Lombardo/Loeb - 1946

E7

Seems like old times, hav - ing you to walk with. Seems like

A7

old times, hav - ing you to talk with, and it's

Am7

D7(b9)

G

E7

still a thrill just to have my arms a - round you,

A7

D7

Still the thrill that it was the day I found you. Seems like

A

E7

old times, din - ner dates and flow - ers, Just like

A7

old times, stay - ing up for hou - rs. Mak - ing

Am7

D7(b9)

G

Dm6

E7

dreams come true, do - ing things we used to do, Seems like

A7

Am

D9

G

Cm6

G //

Break for pickups:

old times, be - ing here with you.

Chorus:

A C A⁷ D⁷

ain't gon - na' give no - bod - y none of my Toot - sie Roll, (Toot - sie Roll) I
 ain't gon - na' give no - bod - y none of my jel - ly roll. (jel - ly roll) I

G⁷ C

would - n't give you a piece of my sweet, not to save your soul! (save your soul!)

A⁷ D⁷

Dad - dy told me to - day, Just be - fore he went a - way, If I'd
 Mom - ma told me to - day, Just be - fore she went a - way;

D⁷ G⁷ **Two-bar Break:**

be a good boy, He'd bring me a toy; And I'm my Dad - dy's pride and joy! You
 If I'd be a good lit - tle girl, She might put my hair in curls! You

B C A⁷ D⁷

know there ain't no need in your just hang - in' a - round, (hang - in' a - round) I

G⁷ E⁷

know you want it, but I'm - a gon - na' turn you down. My
 My

F F^{#dim} C C A⁷ A⁷ A⁷

Toot - sie Roll is sweet! And you know it can't be beat! I
 jel - ly roll is sweet!

F F^{#dim} C/G A⁷ D⁷ G⁷ C **Back to "A"**

know you want it, but you can't have it! I ain't a gon - na' give you none!

Interlude To 2nd Verse:

C E^bdim Dm⁷ G⁷ C E^bdim Dm⁷ G⁷

To "Verse":

I Ain't Gonna' Give Nobody None of My Jelly Roll

The Firehouse Jazz Band

Bb Part

Verse:

Arrangement and
Polite Lyrics by
"Banjo Bob" Stevens

Lit - tle Wil - ly Green from New Or - leans, a greed - y boy was he.
His sister Til - ly Green was real - ly mean, and ver - y stin - gy, too.

He al - ways want - ed lots of kids just to keep him com - pan - y.
She al - ways want - ed some of what you had but she gave noth - ing to you. One

day his mom bought him a Toot - sie Roll, the best can - dy that was made.
When her mom bought her a jel - ly roll, to hide it she would try.

When the kids be - gan to hang a - round, lit - tle Wil - ly said:
When the kids would ask her for a bite, you'd hear Til - ly cry: I I

The Yama Yama Man

The Firehouse Jazz Band

Bb Part

Mysterioso:

Collin Davis & Karl Hoschna - 1908

From Broadway show "3 Twins"

Rec: Ada Jones & Victor Light Opera Company - 1909,
Terry Lightfoot's Jazzmen 1964, etc.

Rhythm plays afterbeats
in bars 1 & 5:

Verse:

Chords: Cm B^b/D Cm/E^b G⁷ Cm G⁷ Cm

Ev - 'ry lit - tle tot at night is a - fraid of the dark, you know.
Great big sta - ry eyes you see, so you cov - er up your head,

Chords: Cm B^b/D Cm/E^b Gm D⁷ G⁷

Some big Ya - ma man they see, when off to bed they go.
But that Ya - ma man is there, stand - ing right be - side your bed!

Chorus:

Chords: C G⁷ G⁷ C C⁷

Ya - ma, Ya - ma, the Ya - ma man, Ter - ri - ble eyes and a long bo - ney hand.

Chords: F Fm C Am⁷ D⁷ G⁷

If you don't watch out he'll get you with - out a doubt, If he can!

Chords: C G⁷ G⁷ C C⁷

May - be he's hid - in' be - hind the chair, Read - y to spring out at you un - a - ware!

Chords: F C Am⁷ D⁷ G⁷ C G⁷

Run to your Ma - ma cuz' here comes the Ya - ma Ya - ma man!

Four Or Five Times

The Firehouse Jazz Band

Byron Gay - 1927 - Lyrics: Marco Hellman

Theme of Jimmie Noone Orchestra

Rec: Noone's Apex Club Orch. 1928, McKinney's Cotton

Pickers 1928, Chocolate Dandies 1928, King Oliver 1928,

Jimmy Lunceford Orchestra (Arr. & voc. by Sy Oliver) 1935,

Bechet-Spanier Big Four 1940, Jimmy Noone Orch. 1937,

Woody Herman 1943, Kid Ory 1954, etc.

136

Bb Part

A F F#dim C/G C⁷ F F#dim C/G C⁷

I'm nev - er a flop. I start and don't stop.

F Dm⁷ G⁷ C⁷

Just keep stroll - ing, keep the ball a - roll - ing!

F F#dim C/G C⁷ F C Dm

This is - n't a boast, but what I like most,

Am⁷ Dm G⁷ C C⁷ C+⁷

is to love some - one who is true who will love me too. Four or five

B F G⁹

times, Four or five times. There is de -

C⁷ F C+⁷

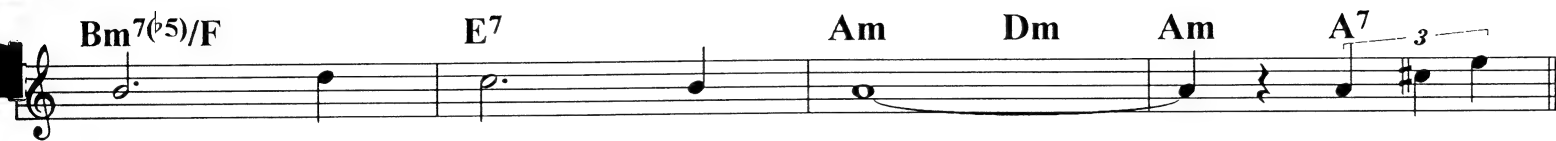
light, do - ing things right, Four or five times. May - be I'll

F F⁷ B^b B^bm

sigh, May - be I'll cry, But if I

F F#dim C⁷/G C⁷ F B^bm⁶ F C+⁷

die, I'm gon - na' try, Four or five times. Four or five



137

Petite Fleur

THE FIREHOUSE JAZZ BAND

Sidney Bechet

Bb Part

Sheet music for the Bb Part of "Petite Fleur" by Sidney Bechet, arranged by The Firehouse Jazz Band. The music is in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: E7, Am, B7, E7, Am.
- Melodic lines include triplets and slurs.

Section B:

- Chords: E7, C, C#dim, Dm7, G7, C, E7, Am, Dm.
- Melodic lines include triplets and slurs.

Section C:

- Chords: Bm7(b5), Bm7(b5)/A, E7/G#, E7, Am, Am/G, F#m7(b5), B7, E7, F7, E7.
- Melodic lines include triplets and slurs.

Singin' the Blues

Intro As Written

Recorded by Bix & Tram in 1927

The Firehouse Jazz Band

Bb Cornet

*This chart is a mixture of melody and "Bix licks"

Horns & Splash Cym. Only Play Intro:

Solo:



Add Rhythm Section:



2-Bar Break:



Bb Part

Verse can be Cornet solo:

ANGRY

THE FIREHOUSE JAZZ BAND

Mecum/Brunies-1923
Introduced by the NORK,
Recorded 1939 by the
Bob Crosby Orchestra

139

Verse:

C D7 G7 C E7 Am D7 G7

Chorus:

An - gry, please don't be an - gry, 'Cause I was
on - ly teas - ing you.
I would - n't e - ven let you think of leav - in',
Don't you know I love you true?
Just be - cause I took a look at some - bod - y else,
That's no rea - son you should put poor me on the shelf.
An - gry, please don't be an - gry, 'Cause I was
on - ly teas - ing you.

Solos at "Chorus"

Full Band Plays 4 Bars:

C

pp *f*

Solos:

F7 A♭7 C B7 B♭7 A7

D7 G7 C G7 C G7

To "C" for Solos

D

E

pp *f*

Bluin' The Blues

THE FIREHOUSE JAZZ BAND

Bb Part

Swing 8th Notes:

Henry Ragas
Pianist with the ODJB

A Huggin' & A Chalkin'

The Firehouse Jazz Band

Bb Part

Clancy Hayes and
Kermit Goell
1946

Verse:

C **Am** **D7** **G7**

I got a gal that's might - y sweet, With big blue eyes and ti - ny feet. Her
No - bod - y ev - er said I'm weak, My bones don't ache and my joints don't creak. But

C **G7** **Break:** **D7** **G7** **C** **C7**

name is Ros - a - belle Ma - gee, and she tips the scale at three o three. Oh!
I grow ab - so - lute - ly limp, Ev - 'ry time I kiss my ba - by blimp. Oh!

Chorus:

F **D7** **G7**

Gee, but ain't it grand to have a girl so big and fat that when you go to hug her

G7 **C9**

You don't know where you're at, you Have to take a piece of chalk in your hand and

G7 **C9** **F**

hug a way and chalk a mark to see where you be - gan, One day, I was a
One day, I had a
One day, I was a

D7 **Gm** **D7** **Gm**

hug - gin' and a chalk - in' and a chalk - in' and a hug - gin' a - way, When I
yen for some one lean - er, she was mean - er than a mink in a pen, So I
hug - gin' and a chalk - in' and a beg - gin' her to be my bride, When I

Bb **Bdim** **F** **D7** **G9** **C7**

met an - oth - er fel - la with some chalk in his hand Com - in' a - round the oth - er
left her now I'm hap - py as a fel - la could be, Hun - gin' and chalk - in' once a -
met an - oth - er fel - la with some chalk in his hand Com - in' a - round the oth - er

F **D7** **G9** **C7** **F** **Solos at "Chorus"**

way 'round the moun - tain, Com - in' a - round the oth - er way.
gain 'round my Ro - sie, Hug - gin' and chalk - in' once a - gain.
side 'round the moun - tain, Com - in' a - round the oth - er side.

South

142

Bb Part

THE FIREHOUSE JAZZ BAND

Bennie Moten - 1925

A

F

Down be - low that old Dix - on Line, There's a place that real - ly is fine.

C7

F

Don't you know jus' what I'm talk - in' a - bout? Ya' wan' - na find out? Then take a trip with me

F

down be - low that old Dix - on Line, Where the sun is hap - py to shine.

C7

F

Where a friend - ly face is com - mon to see, That's where I'm long - in' to be. Where the

B

C7

Cdim

C7

F

C+7

F

folks and hap - py and gay, and the eas - y way is the right way. Where the

C7

Cdim

C7

2-Bar Break:

bees make hon - ey all day, Don't you know you're right next to Heav - en down South. Where the

C7

Cdim

C7

F

C+7

F

E7 E^b7

moon shines mel - low and bright, and the breez - es play tag with the night.

D7

Gm

C7

F

There's where those sun - down gals hold you tight, Law - dy how I love the South.

You Took Advantage of Me

The Firehouse Jazz Band

Many musicians play the 2nd note as an "A" throughout, but the "C" is original.

Richard Rodgers & Lorenz Hart - 1928

Rec: Paul Whiteman Orch. (Bix, Trumbauer, voc. Bing Crosby) 1928, Bunny Berigan & His Blue Boys (E. Sampson, E. Miller, R. Bauduc) 1935, Lee Wiley voc. (Kaminsky, Freeman, Wettling, Bushkin) 1940, Eddie Condon & His Windy City Seven 1938, etc.

Bb Part

A F F#dim Gm7 C7 F G#dim Gm7 C7

I'm a sent-i-ment-al sap, that's all. What's the use of try-ing not to fall? I

F F7 Bb Bbm F G7 C7 F C+

Have no will, You've made your kill 'Cause you took ad-vant-age of me!

F F#dim Gm7 C7 F G#dim Gm7 C7

I'm just like an ap-ple on a bough, And you're gon-na' shake me down some-how, So

F F7 Bb Bbm F G7 C7 F A7

what's the use, you've cooked my goose, 'Cause you took ad-vant-age of me!

B Dm E7 A7 D7 G7 C7 F

I'm so hot and both-ered that I don't know my el-bow from my ear; I

Dm E7 A7 D7 G7 C7 F C+

suf-fer some-thing aw-ful each time you go, And much worse when you're near!

F F#dim Gm7 C7 F G#dim Gm7 C7

Here I am with all my bridg-es burned, Just a babe in arms where you're con-cerned, So

F F7 Bb Bbm F G7 C7 F

lock the doors and call me yours, 'Cause you took ad-vant-age of me!

SOMEBODY STOLE MY GAL

THE FIREHOUSE JAZZ BAND

144

Bb Part

Leo Wood - 1918
Popularized by the
Ted Lewis Orchestra

A F A^bdim C⁷/G C⁷

Some - bod - y stole my gal.

C⁷ C⁺7 F F⁷ E⁷ E^b7

Some - bod - y stole my pal.

D⁷ G⁷

Some - bod - y came and took her a - way.

G⁷ C⁷ **2-Bar Break:**

She did - n't ev - en, say she was leav - in'.

B F A^bdim C⁷/G C⁷

The kis - ses I love so,

C⁷ B^b7 A⁷ C⁷

He's get - tin' now I know. But

F F⁷

Gee! I know that she, would come to

B^b B^bm

me, if she could see, her

F Bdim B^bdim Dm/A G⁷

bro - ken - heart - ed, lone - some pal.

Gm⁷ C⁷ F B^b7 F

Some bod - y stole my gal!

Louis-i-an-i-a

The Firehouse Jazz Band

Joe Darensbourg
Transcribed by
"Banjo Bob" Stevens

Bb Part

A

G⁺7 C G⁺ C A⁷ D⁷ G⁷ C G⁺

I'm go - in' home where I was born, Nev - er more to roam. When

C G⁺ C A⁷ D⁷ G⁷

I get there I'm gon'-na run down to Bour - bon Street and have some fun.

C C^{#dim} G⁷ D⁷ G⁷

Ram - part Street I'll be see - in' you, to bar - rel - house a lit - tle and eat chick - en stew. In

B A⁷

'L - O - U - I - S - I - A - N - A", Lou -

D⁷

i - si - an - i - a. It's

G⁷

New Or - leans and Cre - ole queens to

C E^bdim G⁷/D G⁷

chase your blues a - way.

I Wish I Could Shimmy Like My Sister Kate

The Firehouse Jazz Band

A. J. Piron - 1919 (Probably by Louis Armstrong)

Bb Part



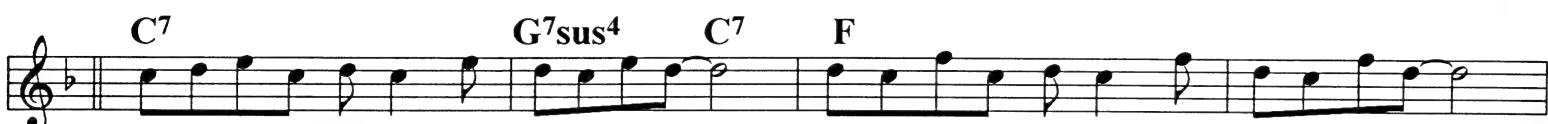
Verse:



Went to a dance with my sis-ter Kate, ev-'ry-one there said she danced so great.



I re-al-ized a thing or two, then I got wise to some-thing new,



I looked at Kate, she was in a trance, and then I knew it was in her dance.



All the boys are go-ing wild just o-ver Ka-tie's danc-ing style. I

Vocal Chorus:



wish I could shim-my like my sis-ter Kate, she shiv-ers like the jel-ly on a plate.



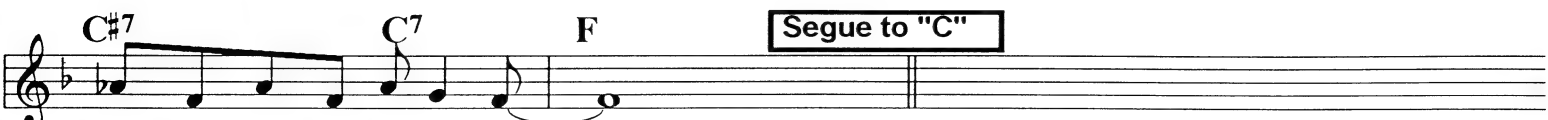
My mam-my want-ed to know last night, why all the boys treat sis-ter Kate so nice.



Ev-'ry boy in our neigh-bor-hood, know that she can shim-my and it's un-der-stood.



I know I'm late, but I'll be up to date, when I can shim-my like my sis-ter Kate, I mean,



Shim-my like my sis-ter Kate.

Solos here; Play as written for out-chorus:

C **C7** **F**

2-Bar Break:
Trombone: **All:**

C7 **F** **F7**

B^b **Bdim** **F/C** **D7** **G7** **C7** **F** **D7**

G7 **C7** **1. F** **Last Time: F** **Bass Drum: Thump** **Thump** **Band:** *mp*

The musical score is written on five staves. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). It contains a first ending bracket labeled 'C' and a second ending bracket labeled 'C7'. The second staff features a '2-Bar Break' section with a 'Trombone' part and an 'All:' part. The third staff continues the melody with various chords. The fourth staff shows a sequence of chords: Bb, Bdim, F/C, D7, G7, C7, F, and D7. The fifth staff includes a first ending bracket labeled '1. F', a 'Last Time: F' section, and a 'Bass Drum: Thump' section. The score concludes with a 'Band:' section marked with a mezzo-piano (*mp*) dynamic.

Shake That Thing

The Firehouse Jazz Band

Bb Part

Rec: Jimmy O'Bryant (Jazz clarinetist played with Lovie Austin's Blues Serenaders, Ida Cox, Ma Rainey, etc.) 1926, Eva Taylor 1925, Art Hodes (w/ Pops Foster & Max Kaminsky), Joe "Wingy" Manone, Turk Murphy's Jazz Band (w/ Bob Scobey), Lu Watters' Yerba Buena Jazz Band, etc.

In a Raucous Style



I woke up this mornin 'bout half-past-four, I told my baby couldn't use her no more. You better
Well, my little girl she's nice and round, She can look up long as I can look down.



Shake That Thing, You bet-ter Shake That Thing, I'm



tired of tellin' you, Babe, you better Shake That Thing!

Play "B" only on cue:

Stop Time Charleston Lick:



Rowdy 2-Beat Dixie:



Back to "A" for solos:

WHEN YOU WORE A TULIP

The Firehouse Jazz Band

148

Bb Part

P. Wenrich - 1914

When you wore a tul - ip, a sweet yel - low tul - ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bles - sing no one knows.

You made life cheer - y, when you called me dear - ie, 'twas

down where the blue grass grows, Your lips were

sweet - er than jul - ep, when you wore that tul - ip and

I wore a big red rose.

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music. The first staff begins with a repeat sign. Chord symbols are placed above the notes: C, G7, C7, F, C, C7, F, Fm, C, A7, D7, G7, C, G7, C7, F, E7, A7, D7, G7, and C. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece ends with a double bar line and repeat dots.

Your Feet's Too Big

Bb Part

The Firehouse Jazz Band

Benson/Fisher - 1935
Popularized by
"Fats" Waller

Intro:

Bass, Piano L.H., Bass Drum:



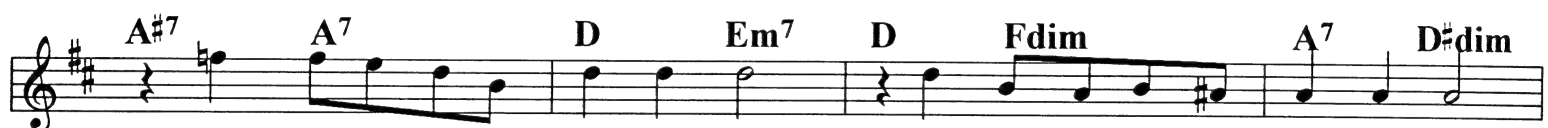
1. Up in Har-lem at a ta-ble for two, Well, there were the four of us ba-by,
(Spoken:) Your girl, she likes you, she said she thinks you're nice, She says you got what it takes to



me, your big feet and you. From your an-kles up, I'll say you sure are sweet,
take her to paradise. She likes your face, says she loves your rig, But



But from there down, ba-by, you're just too much feet! Your feet's too big!
look at 'em... look at 'em.... your feet's too big!



Don't want you 'cause yo' feet's too big. Mad at you 'cause yo' feet's too big.



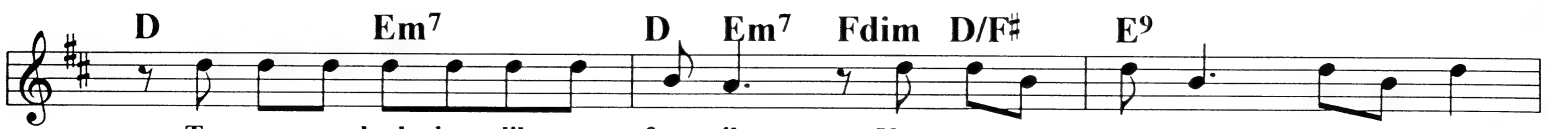
I real-ly hate you 'cause your feet's too big. La - de ah - dah,



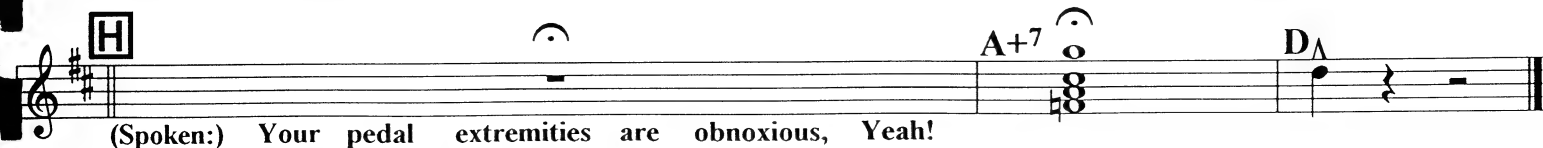
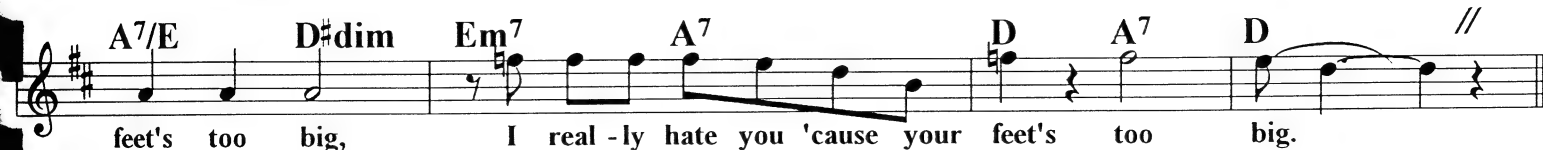
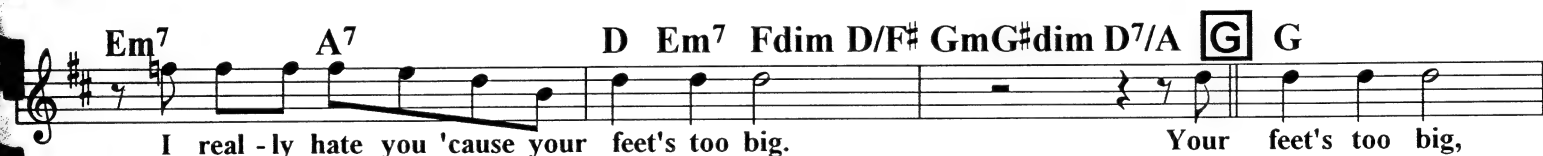
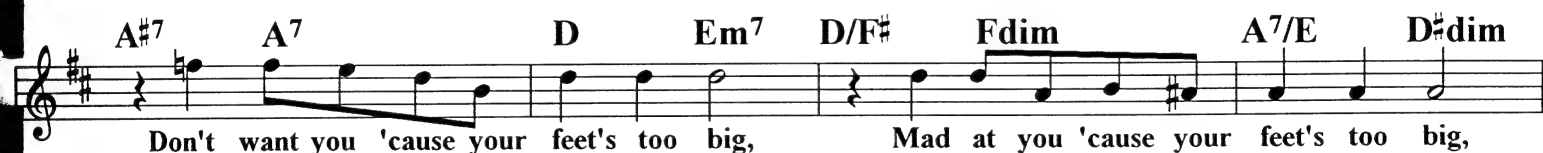
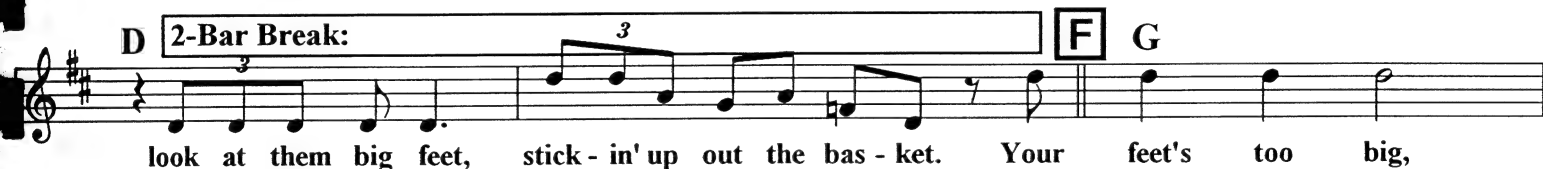
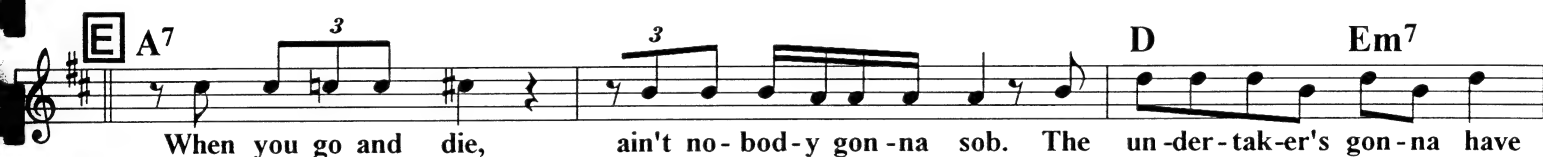
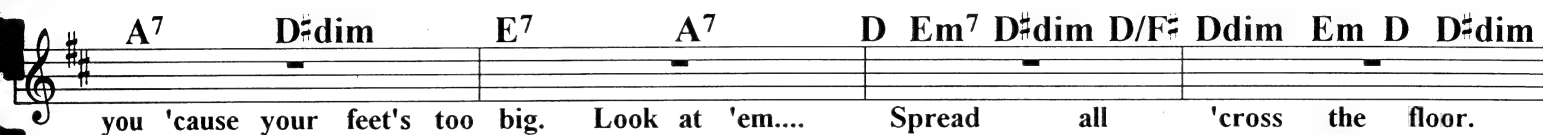
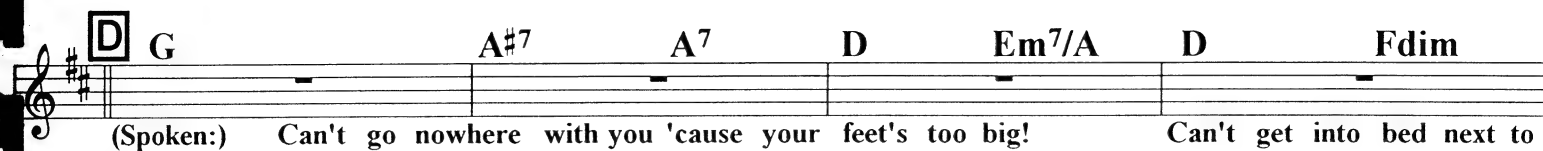
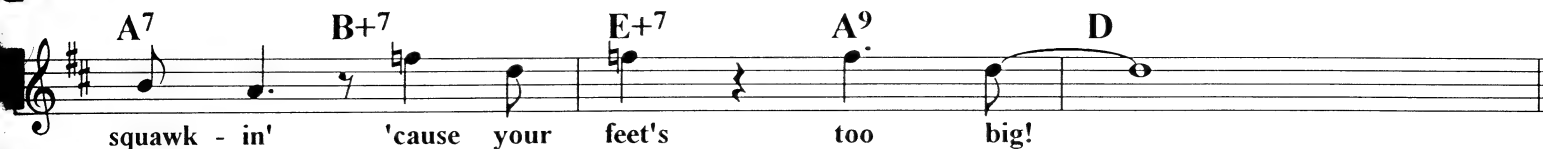
nyah - dn dah - dah. Where'd you get 'em? nyah - dn dah - dah. feet's too big.



Your ped-al ex-trem-i-ties are co-los-sal!



To me you look just like a fos-sil. You got me walk-in', talk-in' and



Chorus:
Moderato al Stompo

C G Am A⁷

1. Some of them write to the old folks for dough,
2. Some of them write to the old folks for coin,

D⁷ G Am⁷ D⁷

1. & 2. That is their Ace In the Hole. 2. And

G Am A⁷

some have got friends in the old Ten - der - loin,
others have got gals in the old Ten - der - loin,

D⁷ G

That is their ace down in the hole. 2. They'll

D D A⁷

tell you of trips, that they're gon - na take, From
tell you of money, that they may have spent, But they

A⁷ D⁷

Nash - ville can to flash the North Pole. But their
never can a bank - roll. They'd be

E G Am A⁷

names would be Mudd, like a suck - er play - in' stud, If they
in the bread - line, with - out clothes or a dime, If they

D⁷ G Am⁷ D⁷

lost that old ace down in the hole. lost that old ace down in the hole.

1X - To "C" for Ensemble

2X - Stop Time! Back to "A",
Verse Rubato

Ace In the Hole

The Firehouse Jazz Band

Bb Part

Verse:

Rubato Both Times

Mitchell & Dempsey - 1936

(There is a 1934 version with the same Chorus section. This is the popular version.)

Rec: Bob Scobey's Frisco Jazz Band (voc.

Clancy Hayes) 1950, Lu Watters Yerba Buena

Jazz Band with Bunk Johnson 1940's, Harry

Cool, Red McKinzie, Anita O'Day, etc.

[A] G E^b7 G E^b7

This town is full of guys, Who think they're might - y wise, You'll
2. The more you go a - round, in good old Nash - ville town,

G E⁷ Am Am E⁷ Am

Just be - cause they know a thing or two. You'll see them night and day, Strol - ling
find that what I say to you is true. They'll meet you with a smile, but

Am E⁷ Am A⁷ D⁷

up and down Broad - way, Tel - ling of the won - ders they can do. There's
you know all the while, That they're try - ing to spring some - thing new. The

[B] G E^b7 G E^b7

con men and there's boost - ers, There's card sharks and crap shoot - ers, They
things they're al - ways tel - ling, of the lem - ons that they're sel - ling, And the

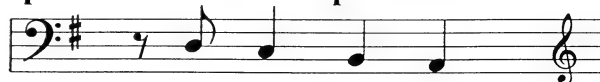
G E⁷ Am A⁷ D

con - gre - gate a - round the Met - ro - pole. They wear flash - y ties and col - lars, But
hun - dreds that they spend in buy - ing clothes. Ev - 'ry - one knows they're re - ly - ing, it's the

A⁷ D A⁷ A⁷(^b5) D⁷ **Up Tempo:**

where they get their dol - lars, They all have an ace down in the hole.
Ace - s do the buy - ing, That dress them from their heads down to their toes.

Bass Pick-ups to "C" in New Tempo: MM=170



Is You Is Or Is You Ain't - P.2

Bb Part

B Am E7 Am E7 Am E^b9
Is you is or is you ain't my ba - by? The

D7 G7 C F7 E7
way you're act - ing late - ly makes me doubt.

Am E7 Am E7 Am E^b9
You'se is still my ba - by, ba - by.

D7 G7 C G+7 C7 C+7
Seems my flame in your heart's done gone out. A

C F Fm C C7 C+7
girl is just a crea - ture that has al - ways been strange. Just

F B^b A7 Dm Bm7(^b5) E7
when you're sure of one you find she's gone and made a change.

D Am E7 Am E7 Am E^b9
Is you is or is you ain't my ba - by?

D7 G7 B^b9 A7
May - be ba - by's found some - bod - y new, Or

D7 G7 C F7 E7
is ma' ba - by still ma' ba - by true? Back to "B" for solos:

Last Time:
G7 C Fm C
still ma' ba - by true?

Is You Is Or Is You Ain't Ma' Baby?

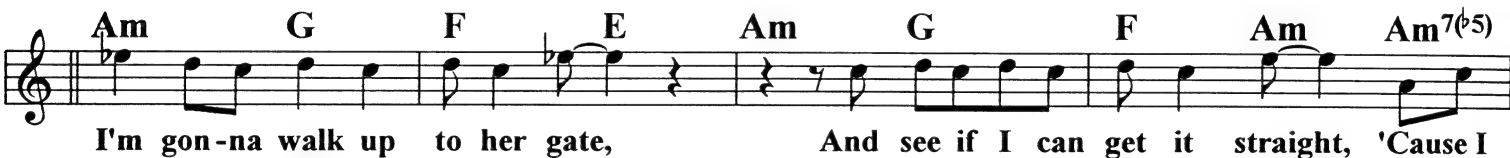
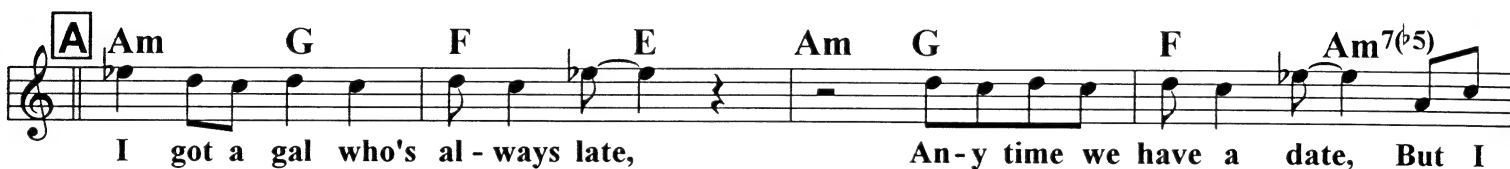
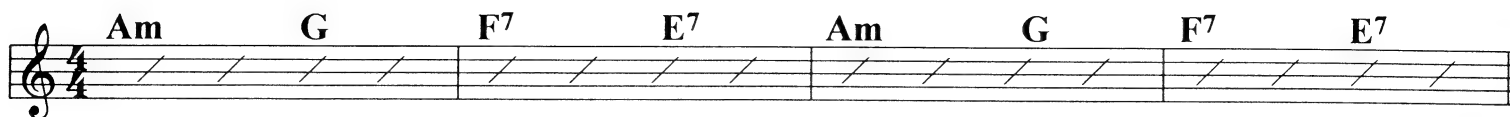
Billy Austin & Louis Jordan - 1943

Jordan played sax in the Chick Webb Orch. 1936-1938, then formed his "Tympany Five".

Rec: Louis Jordan (in movie "Follow the Boys"), Louis Jordan & His Tympany Five 1944, Bing Crosby & the Andrews Sisters 1944, Delta Rhythm Boys, etc.

Bb Part

Vamp Intro:



Red Riding Hood - P.2

Bb Part

[C] G⁷ C

Please let me ask it, Who filled her bas - ket? The

C⁷ B⁷

sto - ry - books nev - er tell.

E⁷

They say that she found a wolf in granny's bed,
 They say that she was a maid most dis - creet,
 They say that she had a head full of curls,

A⁷

A big sun - bon - net pulled ov - er his head, But
 She nev - er picked up strange men on the street, But
 She was the nic - est of all the nice girls, But

[D] C Cm⁶ G D^{#7}

you know and I know what she found in - stead,
 you know and I know what it costs to eat,
 you know and I know what girls do for pearls,

G D^{#7} G D^{#7}

How could Red Rid - ing Hood have been so ve - ry good And

Am⁷ D⁷ G

still keep the wolf from the door?

Solos at "B"

How Could Red Riding Hood?

The Firehouse Jazz Band

Bb Part

Randolph & Whichard
1925

Verse:

A

G

G#dim

Am

D7

G

When we were young but old e - nough for us to un - der - stand, We
They've read of Cin - der - el - la and of Gold - i - locks and such, Some

D7 G E7 A7 D7 G#dim
all be - lieved in fair - ies, And the folks of fair - y - land. But the
stor - ies tell them ood - les, And some don't tell them much. But they'll

Am E7 Am E7 Am
mod - ern child's been run - ning wild And wants to know too much; they've
nev - er know 'twas long a - go, That all this came a - bout; They

A7 D E7 A7 D7
nev - er un - der - stood, A - bout Red Rid - ing Hood:
still can get the goods, On mod - ern Rid - ing Hoods:

Chorus:

B

G

Eb7

G

Eb7

How could Red Rid - ing Hood have been so ve - ry good and

G C9 G G#dim
still keep the wolf from the door?

D7/A D7 D#dim Em B7 Em
Fa - ther and moth - er she had none, So

A7 D D7
where in the world did the mon - ey come from?

TELL 'EM 'BOUT ME (WHEN YOU REACH TENNESSEE)

The Firehouse Jazz Band

by Sidney Easton
Recorded by
Ethel Waters, etc.

Transcribed by
"Banjo Bob" Stevens

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff at various points. The lyrics are written below the staff.

Tell 'em 'bout me, wear - y me, when you reach Ten - nes - see. Tell 'em all

I'm up here doin' so fine. Don't let

on that I'm broke, just a dream - er and a joke; It would

wor - ry that old moth - er of mine. Tell old

Sus - ie I said "Hel - lo", that no mat - ter where I go, Al - ways

dear - est in my heart she's gon - na' be. What goes

up has got - ta' come down, Soon I'll be home - ward bound. When you

reach Ten - nes - see, tell 'em 'bout me.

Riverside Blues

The Firehouse Jazz Band

154

Thomas Dorsey
& Richard Jones

Bb Cornet

Dm

A⁷

Dm

A⁷

Dm

Gm

F

C+⁷

A

F

B^b7

F

F⁷

mf

3

Play 2-Bar Unison Break:

B^b7

3

F

f

C⁷

Gm⁷

C+⁷

F

F⁷

Fdim

B^bm

1.

F

C⁷

2.

F

C⁷

mf

3

Accompaniment to Clarinet:

B

F

C⁷

F

A⁷

mp

B^b

B^bm

F

2-Bar Clarinet Break:

Ensemble:

C⁷

Gm⁷

C⁷

F

F⁷

Fdim

B^bm

F

C⁷

C

F

B^b

F

F⁷

Play 2-Bar Unison Break On Out-Chorus:

B^b

F

f

C⁷

Gm⁷

C⁷

F

F⁷

Fdim

B^bm

F

Solos at "C"

Tain't Nobody's Biz-ness If I Do

The Firehouse Jazz Band

Bb Part

Grainger/Robbins - 1922

Verse:

A

1. There ain't noth - in' I can do, nor noth - in' I can say,
2. Aft - er all, the way to do is do just as you please,

That folks don't crit - i - cize me.
Re - gard - less of their talk in'.

But I'm gon - na' do just as I want to an - y - way,
Of - ten times the ones that talk will get down on their knees,

And don't care if they all de - spise me.
And beg your par - don for their squawk in'.

Chorus:

If I should take a no - tion To jump in to the o - cean,
If I dis - like my lov - er And leave him for an - oth - er,

'Tain't No - bod - y's Biz - ness If I Do.

Rath - er than per - se - cute me, I choose that you would shoot me,
If I go to church on Sun - day, Then cab - a - ret on Mon - day,

'Tain't No - bod - y's Biz - ness If I Do.

'Tain't Nobody's Bizness - P.2

Bb Part

C Cdim C E7 Am C7 F F#dim

If I should get the feel - in' To dance up - on the ceil - in',
If my friend ain't got no mon - ey And I say "Take all mine, Hon - ey",

C Cdim G7 G+7 E7 A7 D7 G+7

'Tain't No - bod - y's Biz - ness If I Do. If
If

Cdim C E7 Am C7 F F#dim

I let my best com - pan - ion Drive me right in - to the can - yon,
I give him my last nick - el And it leaves me in a pick - le,

C Cdim G7 G+7 C Cdim Dm7 G+7

'Tain't No - bod - y's Biz - ness If I Do. Back To "B"

Down In Honky Tonk Town - P.2

Bb Part

Chorus:

C D (C#) D (Eb7)

Come, Hon - ey, let's go down to Hon - ky Ton - ky Town,

E7 (Eb7) E7

it's un - der - neath the ground, where all the fun is found.

A7

There'll be sing - ing wait - ers, swing - ing syn - co - pa - ters,

E7 A7

dan - cin' to pi - a - no played by Mis - ter Brown.

D (C#) D (Eb7)

He plays pi - a - no queer, He on - ly plays by ear,

E7 (Eb7) E7

That mu - sic that you hear will make you stay a year. You're gon - na

A7

act just like a mon - key, Dance un - til you're fun - ky,

E7 A7 D

Down In Hon - ky Tonk Town."

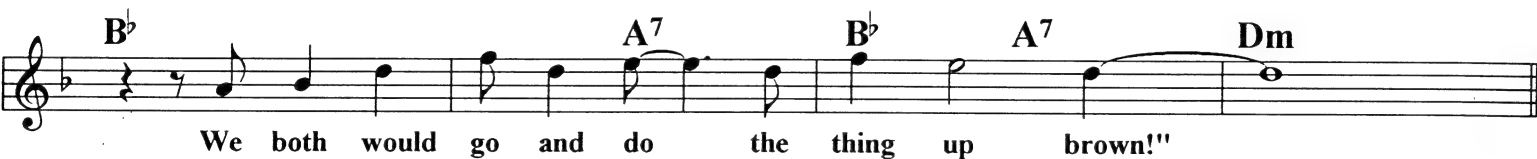
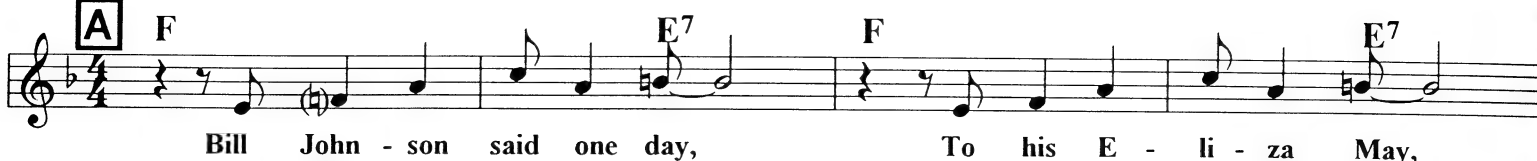
DOWN IN HONKY-TONK TOWN

Bb Part

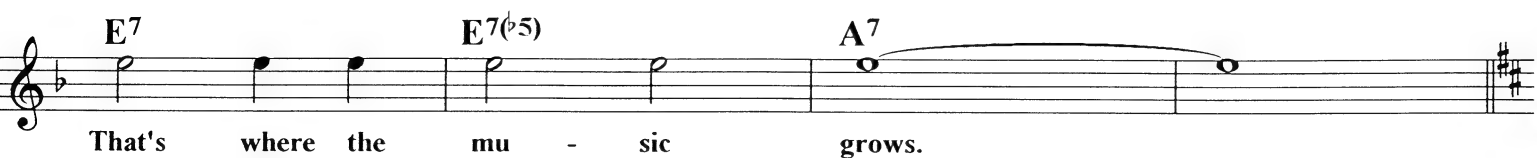
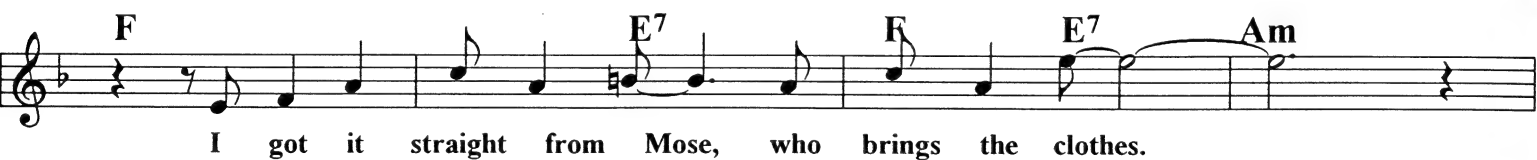
Verse:

McCarron/Smith

A



B



THE BASIN STREET BLUES

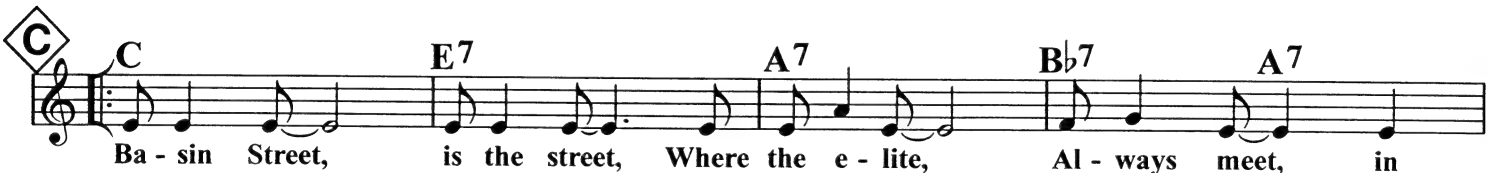
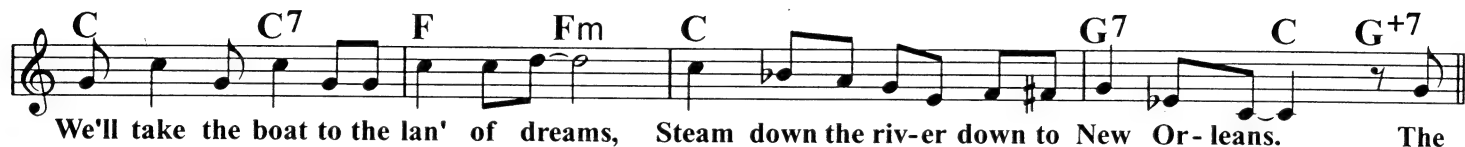
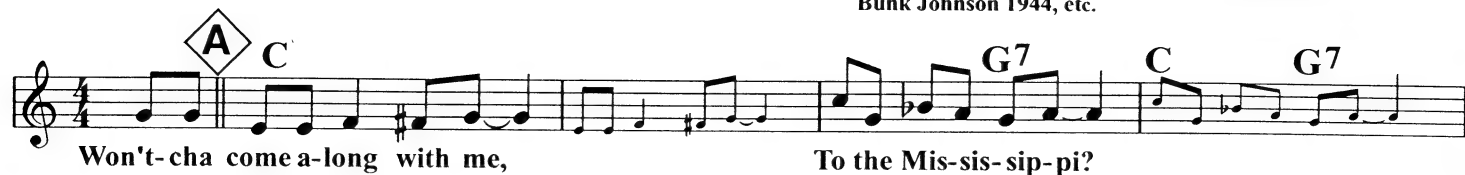
The Firehouse Jazz Band

Spencer Williams - 1928

There are several stories about the origin of this very popular Dixieland song. One documented version is that Williams had written only the chorus, but the day the first recording was to be made (with Goodman, Teagarden, etc. on the session) the arranger brought in a verse with lyrics which he had written. The young arranger was Glenn Miller.

Recorded by: Louis Armstrong 1928, Charleston Chasers (Red Nichols, etc.) 1931, Benny Goodman 1934, Bing Crosby & Connie Boswell 1937, Fats Waller 1937, Bunk Johnson 1944, etc.

Bb Part



Solos at "C"

Often performed with the pick-ups, 1st & 3rd bars as a melodic solo (vocal or instrumental), with ensemble coming in on the 2nd & 4th bars echoing the melody.

WHEN I SEE ALL THE LOVIN' THEY WASTE ON BABIES

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Bb Part

The Firehouse Jazz Band

Page 1 of 3

As Performed by
"Turk" Murphy

Instrumental intro:

Instrumental introduction for Bb Part. The music is in 4/4 time and Bb major. The first staff contains measures 1-4 with chords F7, Bb, and G7. The second staff contains measures 5-8 with chords Cm7, F7, Bb, F7, and Bb. The introduction ends with a double bar line and the word "Say,".

Verse 1

A

Verse 1 of the song. The music is in 4/4 time and Bb major. The first staff contains measures 1-4 with chords Bb and F7. The second staff contains measures 5-8 with chords F7 and Bb. The third staff contains measures 9-12 with chords Bb and C7. The fourth staff contains measures 13-16 with chords C7. The fifth staff contains measures 17-20 with chords F7, C7, and F7. The lyrics are: "I have been com-plain- in' late- ly that I'm feel- in' blue, I don't know what to do. Well there's a rea- son too, You see I've got a ba- by broth- er that the girls just i- dol- ize, but I'm in a whirl, 'cause I can't get a girl, and it's no won- der why I cry. When I

Segue:

Verse 2

C **B^b** **F⁷**

know we all get old-er with each pass- ing day, and the

B^b **F**

old- er that we get it seems the more we want to play.

D⁷ **Gm**

It's a shame that we just weren't wise,

C⁷ **F⁷**

That deal we had when just dia- per size.

B^b **F⁷**

I try to woo 'em with my charm and grace, but

B^b **F**

like most of you guys I don't get an- y place. 'Cause

D⁷ **Gm**

when you grow up a gal is Heav- en sent, and

C⁷ **F⁷**

that's why this is my la- ment! When I

**D.S. Back to "B",
Take Coda** 

Coda

B^b



Chorus

1X - Vocal - Play Fills

2X - Instrumental

B **B^b** **G⁷**

see all the lov- in' they waste on ba- bies,

C⁷

Why did I grow up at all? Be-

F⁷

lieve me they grieve me with kis- ses they waste I

C⁷ **F⁷** (Trombone melody 2x)

know I'm not a ba- by but I don't get a taste! And they go

B^b **A⁷**

wild, sim- ply wild, ov- er some lit- tle ba- by,

F⁷ **E^b7** **D⁷** (End Trmb. solo 2x)

pass up a health- y man like me? They'll

(2x): They

G⁷

give a ba- by milk if he be- gins to cry, but

take a lit- tle ba- by on their laps to play, I

C⁷ **F⁷**

you know well as I, that a ba- by's nev- er dry! When I

wish I was a ba- by and know what I know to- day!

B^b **G⁷**

see all that lov- in' they waste on ba- bies,

Cm⁷ **F⁷** **B^b** (Back to "B" for instr. chorus)

why did I grow up at all? Well you

On "D.S." Go To Coda



Verse 3:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, bet his horse would win the prize.
 He got odds of five to eight,
 Spark Plug came in three days late!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 4:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, is the luckiest of guys.
 If he fell into the mud,
 He'd come up with a diamond stud!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 5:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, has a girl that loves the guys.
 Only FRIENDS can get a squeeze,
 But that girl has NO enemies!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 6:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, tried to enter Paradise.
 When St. Peter saw his face,
 He said "Go to the other place!"
Barney Google, with his goo-goo-goo-gly eyes.

BARNEY GOOGLE

The Firehouse Jazz Band

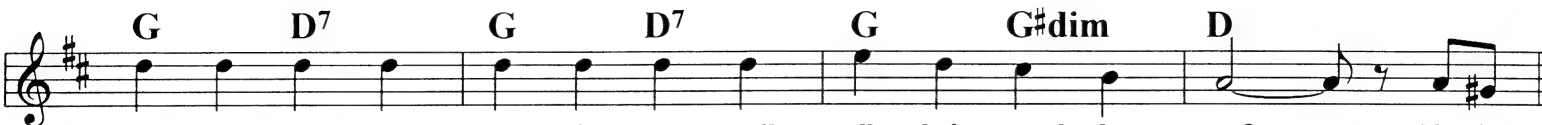
Billy Rose
Con Conrad
1923

Bb Part

Verse:



Who's the most im - por - tant man this coun - try ev - er knew?
Who's the great - est lov - er that this coun - try ev - er knew?



Who's the man our that Pres - i - dents tell all their troub - les off to? No it
Who's the man that Val - en - tin - o takes his hat off to? No it



is - n't Mis - ter Bry - an, And it is - n't Mis - ter Hughes. I'm
is - n't Doug - las Fair - banks, That the la - dies rave a - bout. When



might - y proud that I'm al - lowed a chance to in - tro - duce:
he ar - rives who makes the wives chase all their hus - bands out?

Chorus:

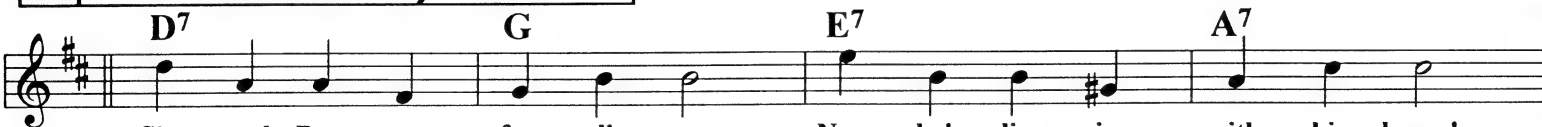


Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.



Bar - ney Goo - gle, had a wife three times his size.
Bar - ney Goo - gle, bet his horse would win the prize.

Stop Time - Down beats only - 4 Bars:



She sued Bar - ney for di - vorce, Now he's liv - ing with his horse!
When the hors - es ran that day, Spark Plug ran the oth - er way!



Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.

Till We Meet Again

The Firehouse Jazz Band

Egan/Whiting - 1918
Used in soundtracks of:
"Moonlight Bay" and
"Eddy Duchin Story"

Bb Part

A

Smile the while you kiss me sad a - dieu,

When the clouds roll by I'll come to you.

Then the skies will seem more blue,

down in lov - ers lane, my dear - ie

B

Wed - ding bells will ring so mer - ri - ly,

Ev - 'ry tear will be a mem - o - ry. So

wait and pray each night for me,

Till We Meet A - gain.

Chords: B \flat , F 7 , B \flat , B \flat 7 , E \flat , E \flat m, B \flat , G 7 , C 7 , F 7 , F $^+7$, B \flat , B \flat 7 , E \flat , E \flat m, B \flat , G 7 , C 7 , Cm 7 , F 7 , B \flat

Sweet Substitute

The Firehouse Jazz Band

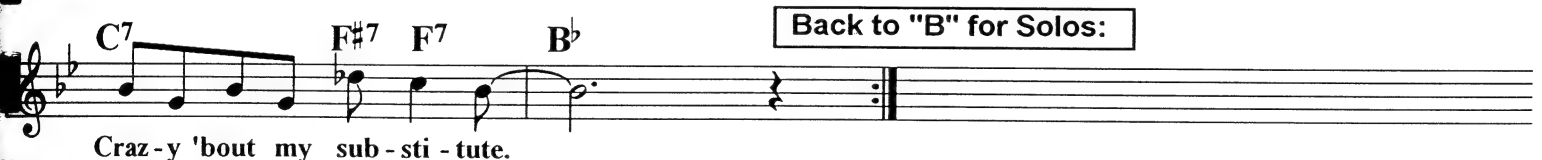
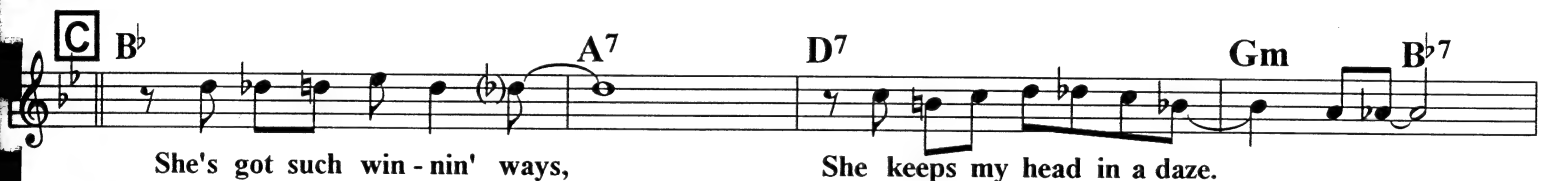
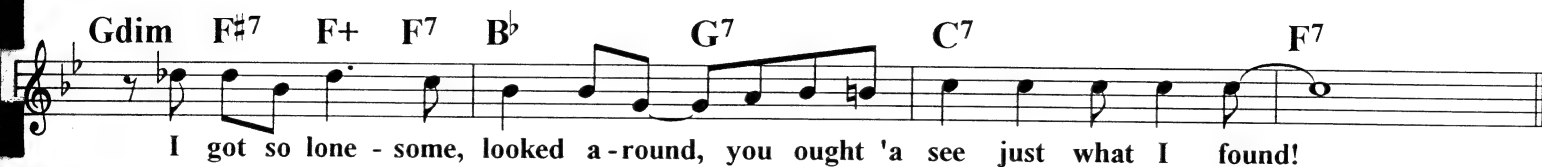
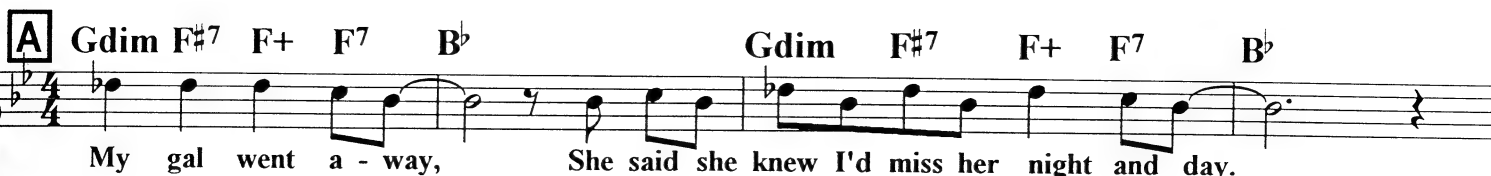
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Ferdinand LaMenthe

A.K.A.

"Jelly Roll" Morton

Bb Part



Back to "B" for Solos:

New Orleans Shuffle

The Firehouse Jazz Band

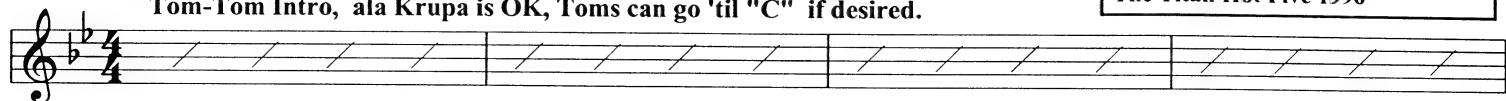
Horns come in Pick-ups to "A", Brass Muted until Pick-ups to "C"

Bb Part

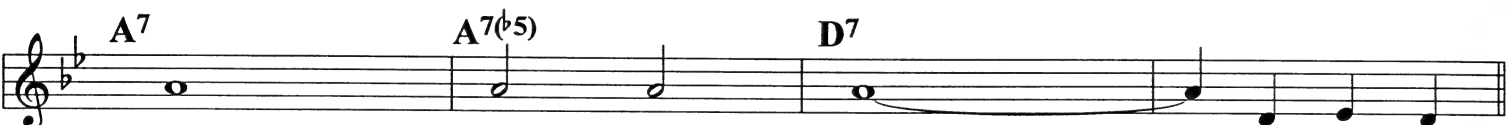
Whitmore

Rec: Bob Wilber's Wildcats 1948,
The Titan Hot Five 1996

Tom-Tom Intro, ala Krupa is OK, Toms can go 'til "C" if desired.



Bass & Piano left hand - 4-Bar Soli:



Rhythm Section to Swing!

Brass Open:

C B \flat C 7

F 7 B \flat B \flat 7 A 7 A \flat 7

G 7 C 7

C 7 F 7

D B \flat C 7

F 7 E \flat 7 D 7

G 7 C 7

E \flat m F 7 B \flat

Back to "C" for Solos:

Chorus:

[B] B^b G⁷ G⁷

pig foot and a bot-tle of beer, Just send me gate, 'cause I don't care, I
 pig foot and a bot-tle of gin, Send me Dad-dy, ——— Move right in, I

2-Bar Break: (Break Every Time)

C⁷ F⁷ B^b

feel just like a worn out clown, Give your pia-no player a drink because he's drag gin' me down. He's got
 feel just like I want 'a shout: Give your pia-no player a drink because he's knock in' me out!

[C] B^b A^b7 G⁷

rhy-thm, yeah, when he stomps his feet, He stomps his feet right off 'a his seat.

B^b D⁷/A G⁷ Cm G⁷/D Cm/E^b

Check all your raz-ors, and your guns, We're gon-na be ar-rest-ed when the wag-on comes. Gim-me a
 We'll do the shim-sham-shim-my 'til the wag-on comes. Gim-me a

[D] B^b B^b A^b7 G⁷ C⁷ F⁷ B^b A^b7 G⁷

pig foot and a bot-tle of beer, Blame me 'cause I don't care, Oh no,
 pig foot and a bot-tle of gin, Blame me 'cause I'm in my sin, ——— Gim'me a

C⁷ F⁷ B^b

Send me 'cause I don't care.
 pig foot and a bot-tle of beer.

Back to "B" for Solos:

Gim'me A And A Bottle of Beer

The Firehouse Jazz Band

Wesley Wilson - 1933

Recorded by:

Bessie Smith 1933,

Billie Holliday 1949, etc.

B^b **F7** **B^b** **F7**

Spoken: Twenty-five cents! No, no. I wouldn't give twenty-five cents to go No Where! 'Cause

A **G7** **C7**

Up in Har - lem ev - 'ry Sat - ur - day night the high brows get to - geth - er and it's

C7 **E^bm** **B^b/F** **D/F[#]** **G7**

just too tight. They all con - gre - gate for that all night strut, And

C7 **F7** **G7**

all they do is "Tut, tut, tut". Old Han - nah Brown,

G7 **C7**

from 'cross town, Gets corned up and she keeps break - in' 'em down.

C7 **Cdim** **C7** **F7**

' And at the break of day, You can hear old Han - nah say: Gim' me a

The Sweetheart of Sigma Chi

The Firehouse Jazz Band

Stokes/Vernor - 1912

Bb Part

A G B⁷ B⁷(^b5) E⁷

The girl of my dreams is the sweet - est girl of

Am E⁷ Am Am⁷(^b5)

all the girls I know. Each

D⁷ D⁺ G E⁷

sweet co - ed, like a rain - bow trail,

A⁷ D⁷

Fades in the af - ter glow. The

B G B⁷ B⁷(^b5) E⁷

blue of her eyes and the gold of her hair, are a

Am E⁷ Am E⁷ Am

blend of the west - ern sky, And the

C F[#]7 G E+ E⁷

moon - light beams on the girl of my dreams, She's the

A⁷ D⁷ G Cm⁶ G

Sweet - heart of Sig - ma Chi.

Bourbon Street Parade

The Firehouse Jazz Band

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Bb Part

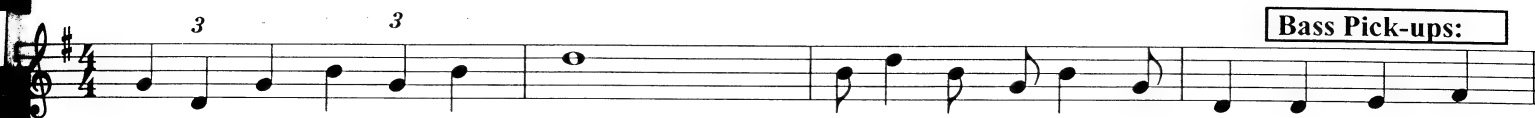
By Paul Barbarin (1901-1969)

One of the best-known New Orleans drummers.

Rec: Dukes of Dixieland c. 1959, etc.

Intro: Horns Only:

Bass Pick-ups:

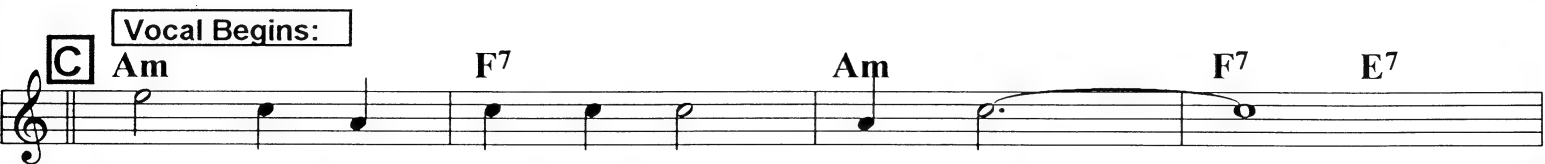
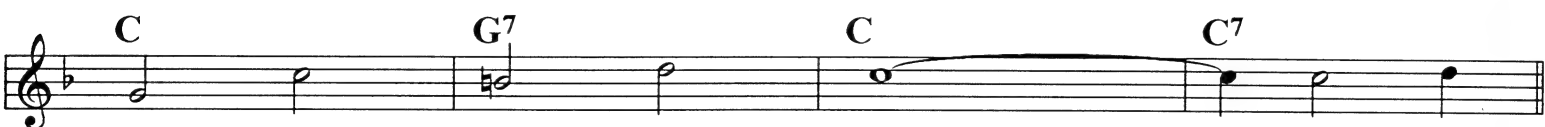
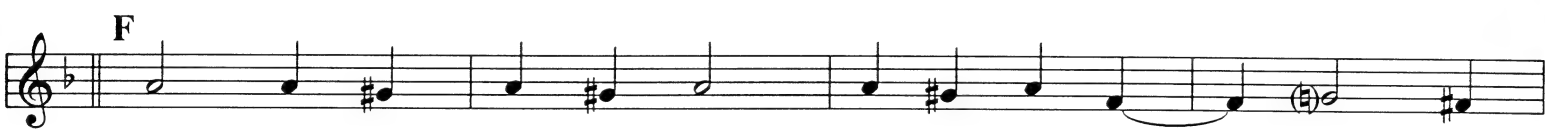
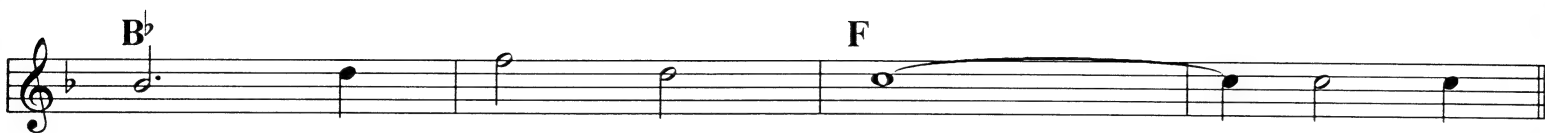
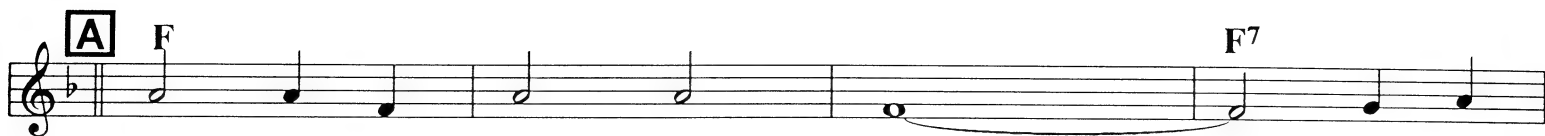


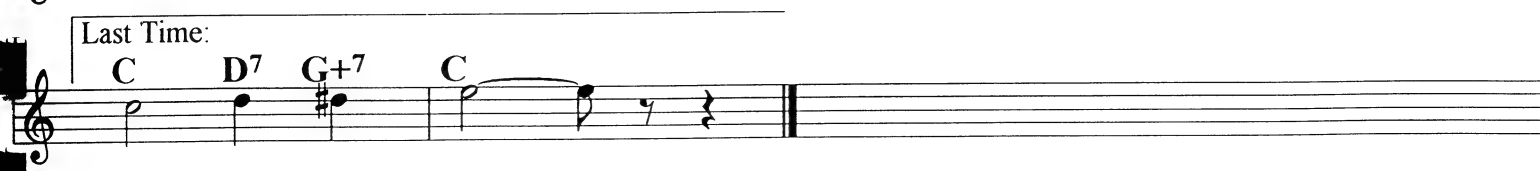
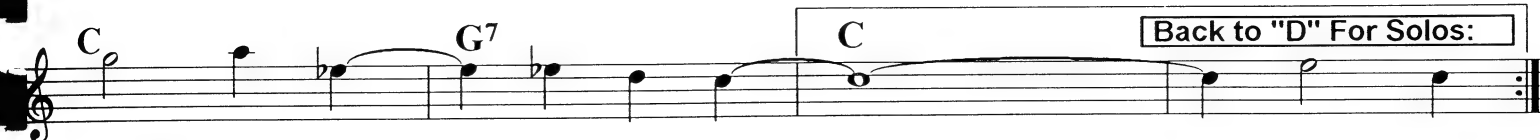
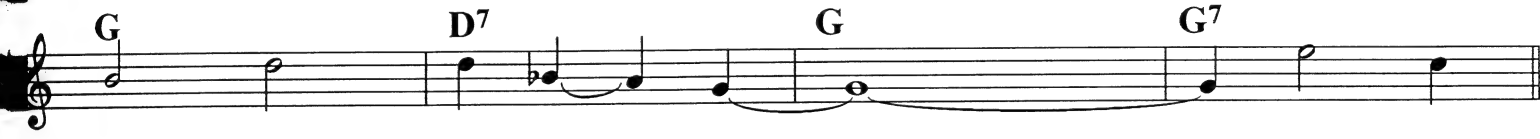
Fifty Miles of Elbow Room

The Firehouse Jazz Band

Transcribed & Deranged by
"Banjo Bob" Stevens

Bb Part





Hundred Years - P.2

Bb Part

Chorus:

A F Dm Gm C⁷ F Dm Gm ³ C⁺

Don't save your kis-ses, pass them a-round. You'll find my rea-son is log-ic-'ly sound.

F Dm B^b ³ B^bm G⁷ ³ C⁷ C⁺

Who's gon-na know that you passed them a-round, a hun-dred years from to-day? (From to-day)

B F Dm Gm C⁷ F Dm Gm ³ C⁺

Why crave a pent-house that's fit for a queen? You're near-er Hea-ven on Moth-er Earth's green.

F Dm B^b ³ B^bm G⁷ C⁷ F

If you had mil-lions what would they all mean a hun-dred years from to-day? So just

C Cm⁷ F⁷ Cm⁷ F⁷ B^b F⁺ B^bmaj⁷

laugh and sing, make love the thing, be hap-py while you may. 'Cause there's

G⁷ C⁷ C^{#9} C⁷ C⁺

al-ways one, be-neath the sun, Bound to make you feel that a' way

D F Dm Gm C⁷ F Dm Gm ³ C⁺

The moon is shi-ning, and that's a good sign, Cling to me clos-er and say you'll be mine.

F Dm ³ B^b ³ B^bm G⁷ C⁷ F C⁺⁹

Re-mem-ber dar-ling we won't see it shine a hun-dred years from to-day.

Last Time:
G⁷ C⁷ F D⁷ G⁷ C⁷ F

a hun-dred years from to-day, from to-day, a hun-dred years from to-day.

A Hundred Years From Today

The Firehouse Jazz Band

Bb Part

Verse - Rubato:

J. Young/Washington/V. Young - 1933

Popularized by Ethel Waters & Jack Teagarden

This is taken from a 1963 Teagarden version .
(Teagarden sang it in Bb)

Chords: Gm⁷ C⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁺ F

Life is such a big ad - ven - ture, Learn to live it as you go.

Chords: Bm^{7(b5)} E+ E⁷ Am⁷ Dm⁷ G⁷ Gm⁷ C⁷

No one in the world can cen - sure, what we do here be - low.

Chorus:

C F A7
Here they come, Just lis - ten to that drum, Boy ain't he

A7 Dm A7 Dm
beat - in' some, He's go - ing rump, rump, rump, rump.

D B \flat F D7
Lis - ten to that dog - gone flute, Root - te - toot, toot - te - toot, toot - te - toot toot - te - toot.

G7 Gm7 C7 Gm7 C7
Say Hon, ain't that trom - bone moan - ing, hear it groan - ing,

E F F7 B \flat
Lis - ten to that old cor - net, It's

D7 Edim D7 Gm D7 Gm
played by that lead - er man, He's

F B \flat Bdim F D7
got a world - wide rep - u - ta - tion For play - ing syn - co - pa - tion;

G7 C7 F
Old Ruf - us John - son's Har - mon - y Band.

Solos at "C"

Rufe Johnson's Harmony Band

The Firehouse Jazz Band

Shelton Brooks and
Maurice Abrahams-1914

Bb Part

Verse

A

F A^b7 F[#]dim C⁷ F A^b7 F[#]dim C⁷

Rufe John - son leads a band,
When he comes down the street,
He's one grand lead - er man,
The peo - ple shake their feet,

F A^bdim Gm⁶ C⁷ F A^bdim Gm⁶ C⁷

Down in Sa - van - nah,
They all keep sway - ing,
Down in Sa - van play - ing.
While Rufe is -

B Gm D⁷ Gm D⁷

He real - ly can't be beat,
Old Rufe can't read a note,
Plays rag - time mu - sic sweet,
but he will get your goat,

G⁷ Dm⁷ G⁷ C Dm E^bdim C/E C

Down in Sa - van - nah G.
When he plays 'Man - ci - pa - tion A. _____
Day. _____ When
The

C C[#]7 C Bdim C C⁷

they par - ade each hol - i - day, You'll hear the peo - ple say:
horse and mules they act like fools, You al - most hear them say:

SAN FRANCISCO BAY BLUES

The Firehouse Jazz Band

Bb Part

A C F7 C

I got the blues when my ba-by left me by the San Fran-cis-co Bay. She's tak-in' an

F7 C

o-cean lin-er and she's gone so far a-way. I

F Fm6 C A7

did-n't mean to treat her so bad, She's the best gal I ev-er have had. She

D7 G7

said good-bye, gon-na make me cry, I'm gon-na lay down and die. I

B C C7 F7 C C7

have-n't got a nick-el, Ain't got a lous-y dime, If she

F E7

don't come back I think I'm gon-na lose my mind. If she

F Fm6 C A7

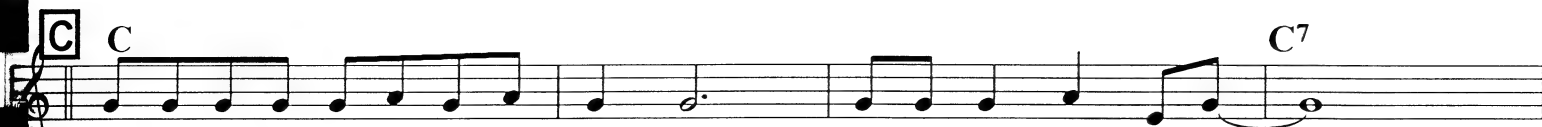
ev-er comes back to stay, There's gon-na be an-oth-er brand new day,

D7 G7 C F7 C G7

Walk in' with my ba-by down by the San Fran-cis-co Bay.

San Francisco Bay Blues - P.2

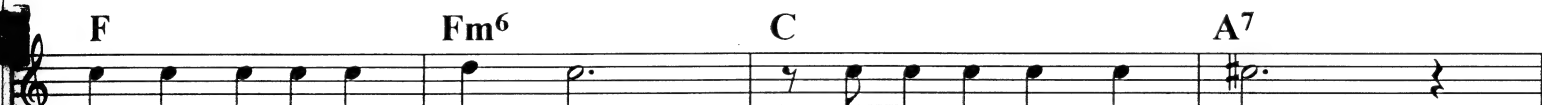
Bb Part



Sit- tin' down and look- in' thru my back door, Won- drin' which way to go.



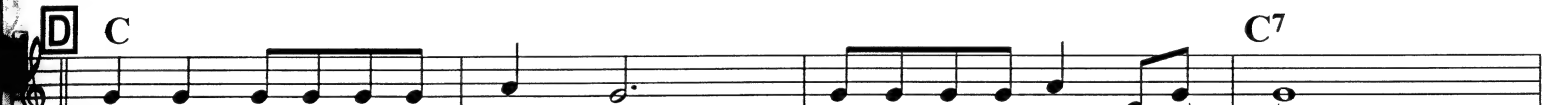
Wo - man I'm so cra - zy 'bout, She don't want me no more.



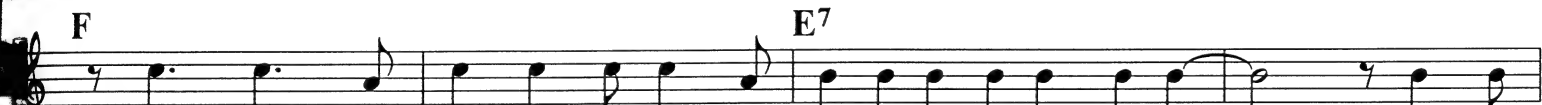
Think I'll take me a freight train, be-cause I'm feel - in' blue.



Ride all the way till the end of the line think-in' on - ly of you.



Mean-while in an - oth - er cit - y, just a - bout to go in - sane,



Seems like I heard my ba - by the way she used to call my name. If she



ev - er comes back to stay, there's gon- na be an - oth - er brand new day,



Walk-in' with my ba - by down by the San Fran- cis - co Bay.

Back to "A" for Solos,
Usually Each Solo Will
Be Half the Song (1 Page)

Play A Simple Melody - P.2

Bb Part

Chorus:

In Tempo:

Musical notation for the first system of the chorus. The melody is in 4/4 time, starting on a treble clef. The key signature has one flat (Bb). The first system consists of three measures. The first measure has a chord of F (F major) and the melody starts on F4. The second measure has a chord of C7 (C dominant 7) and the melody continues. The third measure has a chord of F (F major) and the melody ends on F4. The lyrics are: "Mu-si - cal De - mon, set your hon - ey a dream - in, won't you play me some Rag, Won't you play a sim - ple mel - o -".

Musical notation for the second system of the chorus. The melody continues from the first system. The second system consists of five measures. The first measure has a chord of C7 (C dominant 7) and the melody starts on F4. The second measure has a chord of Cdim (C diminished) and the melody continues. The third measure has a chord of C7 (C dominant 7) and the melody continues. The fourth measure has a chord of F (F major) and the melody continues. The fifth measure has a chord of F#dim (F# diminished) and the melody ends on F4. The lyrics are: "Just change that clas-si - cal nag To some sweet beau-ti-ful drag. If you will dy, Like my moth - er sang to me."

Musical notation for the third system of the chorus. The melody continues from the second system. The third system consists of three measures. The first measure has a chord of F (F major) and the melody starts on F4. The second measure has a chord of C7 (C dominant 7) and the melody continues. The third measure has a chord of F (F major) and the melody ends on F4. The lyrics are: "play from a cop - y of a tune that is chop - py, You'll get all my ap - plause. One with good old fash - ioned har - mo -".

Musical notation for the fourth system of the chorus. The melody continues from the third system. The fourth system consists of five measures. The first measure has a chord of C7 (C dominant 7) and the melody starts on F4. The second measure has a chord of Cdim (C diminished) and the melody continues. The third measure has a chord of C7 (C dominant 7) and the melody continues. The fourth measure has a chord of F (F major) and the melody continues. The fifth measure has a chord of F#dim (F# diminished) and the melody ends on F4. The lyrics are: "And that is sim - ply be-cause, I want to lis - ten to Rag. Oh you ny. Play a sim - ple mel - o - dy."

Play A Simple Melody

The Firehouse Jazz Band

Bb Part

Irving Berlin - 1914

Verse - Rubato:

F F+ F⁶ Fmaj⁷ F⁶ D+
 The diff-'rent lays of now - a - days All set my brain a - whirl. They're
 In days of yore, be - fore the war, When hearts now old were young. At
 G⁷ G⁷(b5) C⁹ C⁷ G⁷ C⁷
 not the kind of songs they sang light When moth - er old was a girl. Your
 home each night by fire - light Those dear old songs were sung. Sweet
 F F+ F⁶ Fmaj⁷ C/G F#dim
 spoon - y rags and coon - y drags All made my poor heart ache, Bring
 mel - o - dies their mem - o - ries A - round my heart still cling, That's
 G⁹ C⁶ D⁷ G⁷ C⁷
 back the rhymes of old - en times And just for old times sake.
 why I long to hear a song Like moth - er used to sing.

1-Bar Count-off,
Play Bass Pick-ups
In New Tempo:



CHIMES BLUES

The Firehouse Jazz Band

Joe "King" Oliver

Bb Part

The musical score for "Chimes Blues" is written for a Bb instrument in 4/4 time. It consists of 12 staves of music, organized into two main sections: A and B.

Section A (Staves 1-4): This section begins with a G7 chord, followed by a C chord. The melody features a series of eighth and quarter notes, with a G7 chord appearing again. The section concludes with a C7 chord.

Section B (Staves 5-12): This section starts with a C chord, followed by a G+7 chord, and then a C chord. The melody continues with a G+7 chord, a C chord, and a G7 chord. The section concludes with a C7 chord.

The score includes various jazz chords such as G7, C, F7, D7, C7, Cdim, Fm, A7, G+7, and Dm. The melody is written in a Bb staff, and the key signature is one flat (Bb).

Piano "Chimes" Solo: Play Quarter-Note Arpeggios ad lib:
Band Plays Downbeats As Written:

Chimes Blues - P. 2
Bb Part

Chimes: 8va----- Loco--- 8va----- Loco---

C C7

F Fm C A7

D7 G7 C F C F C

Back To "C"

Cornet Solo As Written - King Oliver Style:

D C G#7 C C7

F F#dim C A7

D7 G7 C D7 G7 C G7

End Solo

E C G+7 C G+7 C G7 C7

F Fm C A7

D7 G7 C F C F C

MY MONDAY DATE

The Firehouse Jazz Band

Recorded by Louis Armstrong and his "Hot Five"
in 1928, with Earl Hines on piano.

Louis' lyrics fit loosely with melody!

Earl "Fatha" Hines

Bb Part

A

C Cdim Dm⁷

Don't for - get our Mon - day date, That you

G⁷ G+⁷ C G⁷

prom - ised me last Tues - day.

C Cdim Dm⁷

I have found a coz - y place,

G⁷ G+⁷ C C⁷

Call for me please at noon - day. But re -

B F Fm C

mem - ber, Sep - tem - ber, When that

D⁷ G⁷ G+⁷

preach - er says we bill and coo for - ev - er and ev - er.

C Cdim Dm⁷

Have to make a mon - day date,

G⁷ G+⁷ C

For an - y date we make.

What-Cha Gonna Do When There Ain't No Jazz?

173

Bb Part

The Firehouse Jazz Band

Pete Wendling - Lyr: Edgar Leslie - 1920

Verse:

A

Ev - 'ry day you read a - bout, some- thing else you must cut out,
Some folks when they put on weight, cut down on their din - ner plate.

A⁷ D^m G⁷ C E⁷

How can folks get by? With re - form - ers cry - ing:
Oth - er peo - ple try, go - ing on a di - et.

A^m B⁷ E⁷ A⁷ D^m

Don't do this and don't do that. Don't you dare to kiss! Now
But if girl - ies could - n't dance, they'd be in a fix. How

D⁷ G D⁷ G⁷

if by chance they stop the dance, a kind - ly an - swer this:
can a Jane hope to re - main, a per - fect thir - ty - six?

Chorus:

B

What-cha gon-na do when there ain't no jazz? How ya gon-na step, When ya full o' pep?

G⁷ D⁷ G⁷ C D⁷ G⁷

If they're gon - na stop syn - co - pa - tion, How ya gon-na get re - cre - a - tion?

C C⁷ F⁷ E⁷

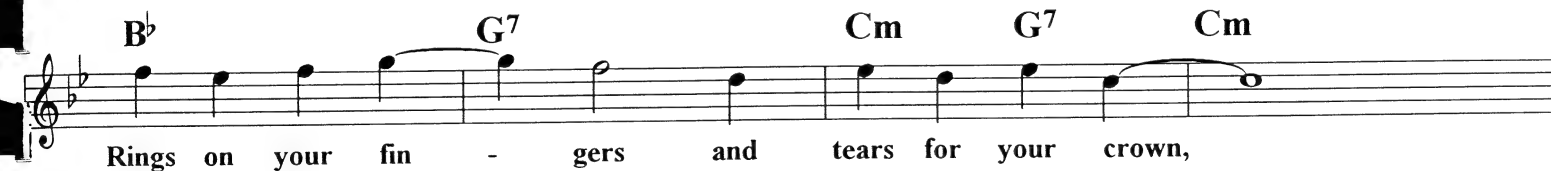
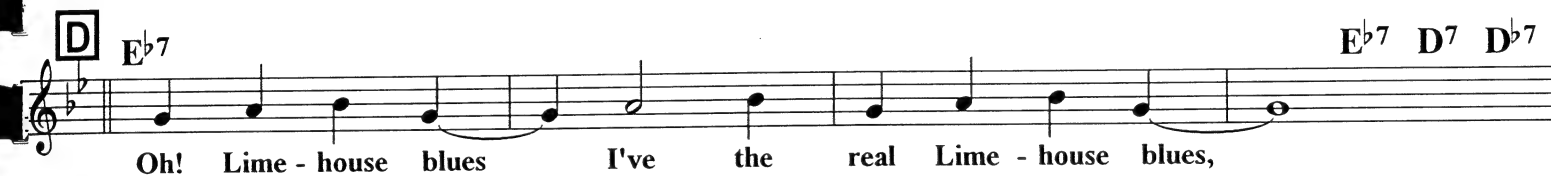
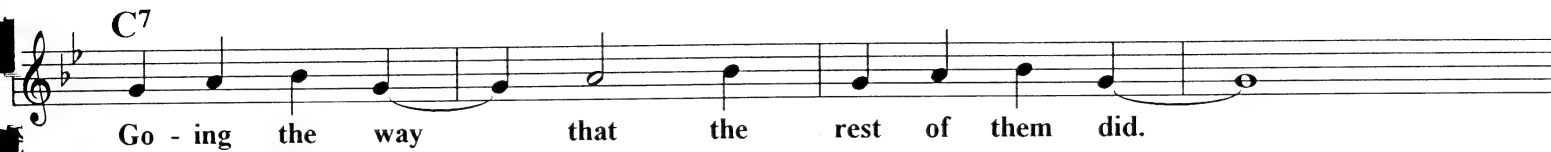
How ya gon - na chase those aw - ful blues ev - 'ry - bod - y has?

A⁷ B^{b7} A⁷ D⁷ D⁷ D⁹

Won't the nights be long and drear - y, Slow - er than the darned old Er - ie?

C E⁷ A⁷ D⁷ G⁷ C

What - a - ya gon - na do with your Dear - ie? When there ain't no jazz.



LIMEHOUSE BLUES

Bb Part

The Firehouse Jazz Band

Braham - 1922

Sheet music for the Bb Part of "Limehouse Blues" by The Firehouse Jazz Band, composed by Braham in 1922. The music is in 4/4 time and features a key signature of one sharp (F#).

The score is divided into two main sections, A and B, each containing four measures of music.

Section A:

- Measure 1: Chord G, note G.
- Measure 2: Chord F, note F.
- Measure 3: Chord G, note G.
- Measure 4: Chord G, note G.

Section B:

- Measure 1: Chord Bm, note B.
- Measure 2: Chord F#7, note F#.
- Measure 3: Chord Bm, note B.
- Measure 4: Chord D7, note D.

The music is written for a Bb instrument, likely a Bb Trumpet or Bb Cornet, and is presented in a single staff with a treble clef. The key signature is one sharp (F#).

Chorus:

B D Ddim D Ddim

Ink - a dink-a doo, A dink-a dee, A dink-a doo.

D Ddim A⁷

Oh, what a tune for croon - ing.

Em⁷ A⁷ Em⁷ A⁷

Ink - a dink-a doo, A dink-a dee, A dink-a doo,

A⁷ A⁺7 D

It's got the whole world spoon - ing.

C F[#]7 Bm

Es - ki - mo bells up in Ice - land, Are ring - ing,

E⁷ Bm E⁷ Em A⁷ Em B^b7

They've made their own Par - a - dise Land, Sing - ing:

D Ddim D B⁷

Ink - a dink-a doo, A dink-a dee, A dink-a doo, sim - ply means

E⁷ A⁷ D G⁷ D

Ink - a dink-a dee, A dink-a doo.

Inka Dinka Doo

The Firehouse Jazz Band

Jimmy Durante - Ben Ryan - Harry Donnely - 1933

Theme song of comedian Jimmy Durante, who began his career as a ragtime pianist. He worked with the New Orleans Jazz Band (in NYC), Sam Lanin's band, Bailey's Lucky 7, etc. He joined with Lou Clayton and Eddie Jackson in 1927 for vaudeville act and Ziegfeld shows, etc.

Rec: Jimmie Noone Orch. 1933, Ferde Grofe Orch. 1933

Bb Part

Verse:

A D F#7 G A+ D Bb9

What is that haunt-ing re - frain the you hear in the air? Here and

A7 Adim A7 Bb9 D D#dim A7/E

there, Ev - 'ry - where. It's just a

D F#7 G A+ D

beau - ti - ful strain that keeps taunt-ing my brain con-stant - ly, It's my mel - o -

G#m Em C#7 F# C# A7

dy, It's my sym - pho - ny:

Royal Garden Blues

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919

Rec: ODJB (Kreuger on alto sax) 1921, Wolverines (Bix) 1924, Bix & His Gang 1927, Ted Lewis Orch. (Goodman, Fats Waller, J. Dorsey) 1931, Wingy Manone Orch. 1939, Bob Crosby Orch. 1936, etc.

Bb Part

Measures 1-12 of the Bb Part. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chords are indicated above the staff: G, B^bdim, D⁷, G, G⁷, C, G⁺7, C, G⁺7, C, D⁷, E^b7, D⁷, G, C⁷, G, D⁷. A repeat sign is at the end of measure 12.

Stop Time - Play Downbeats 4 Bars:

Measures 13-24 of the Bb Part. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chords are indicated above the staff: G⁷, C, E^b7, D⁷, G, B^bdim, D⁷, G, C⁷, G, D⁷. There are three measures of rest for the Cornet, Clarinet, and Trombone. A repeat sign is at the end of measure 24.

Measures 25-32 of the Bb Part. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chords are indicated above the staff: G⁷, C, C^m, G, G⁷. There are three measures of rest for the Roll. A repeat sign is at the end of measure 32.

Measures 33-40 of the Bb Part. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chords are indicated above the staff: C, F⁷, F^m, C, A⁷, D⁷, G⁷, C, F⁷, C. There is one measure of rest for the solo. A repeat sign is at the end of measure 40.

Eight, Nine, and Ten

The Firehouse Jazz Band

177

Bb Part

Played "Papa" Celestin's Band,
Based on "Exactly Like You" (1930)
Transduced by "Banjo Bob" Stevens

A C D⁷
Eight, nine, and ten, that's where your life be - gins,
G⁷ C F⁷ C
One, two, three four, five, six, seven, eight, nine and ten.

B C D⁷
Eight, nine and ten, That's where your life be - gins,
G⁷ C F⁷ C
One, two, three, four, five, six, seven, eight, nine, and ten.

C F C
Ma - ry had a lit - tle lamb, its fleece was white as snow.
D⁷ G⁷
Ev - 'ry where that Ma - ry went, that dog - gone lamb was sure to go!

D C D⁷
Eight, nine, and ten, that's where your life be - gins,
G⁷ C F⁷ C
One, two, three, four, five, six, seven, eight, nine and ten.

To Top for Solos

Lassus Trombone

The Firehouse Jazz Band

Bb Part

As Written:

Henry Filmore

Written as a march

Recorded by:

The Dukes of Dixieland

Trombone Solo:

A **Trombone Solo:**

B

C **Solos Here:**

Fine

**Back to "C" for Solos,
On Cue go back to "A"
Play "A" Once, Out.**

Sugar Foot Strut

The Firehouse Jazz Band
Version 2

Billy Pierce-Henry Myers-Chas. M. Schwab - 1927
Rec: Louis Armstrong 1928, Charleston Chasers 1927,
Bob Crosby Orch., Jan Savitt Orch., Pete Daily's Jazz Band,
Matty Matlock & His Dixie Men (E. Miller, Cathcart,
A. Lincoln, Fatool, etc.) late 1950's, etc.

179

Bb Part

[A] F B^{b7} F G⁷ C⁷

F⁷ B^b G⁷ C⁷

B^bm

B^bm Bdim C⁷ C+⁷

[B] Solos Here: F F⁷ B^b B^bm F F⁷ B^b B^bm

F Dm C^{#7} C⁷ F F^{#dim} Gm⁷ C⁷

F F⁷ B^b B^bm F F⁷ B^b B^bm

F Dm C^{#7} C⁷ F B^{b7} F⁷

[C] B^b B^bm F C+⁷ F A⁷

Dm⁷ G⁷ C Cdim C⁷

F F⁷ B^b B^bm F F⁷ B^b B^bm

F Dm⁷ G⁷ C⁷ F B^{b7} F

Solos at "B"

Grandpa's Spells - P.2
Bb Part

C

F C7 F C7

X Last Time: Play Bad Note! X Last Time: Play Bad Note!

F Bb G7 C7

F C7 F C7

X Last Time: Play Bad Note! X Last Time: Play Bad Note!

F Bb G7 C7 F **Fine**

Piano Solo:

D F C7 F C7

Piano Crash! Piano Crash!

F7 Bb G7 C7

F C7 F C7

Piano Crash! Piano Crash!

F7 Bb G7 C7 F C9 F

Back to "C", Play Once, Out.

Grandpa's Spells

THE FIREHOUSE JAZZ BAND

Bb Part

Ferdinand "Jelly Roll" Morton
1923

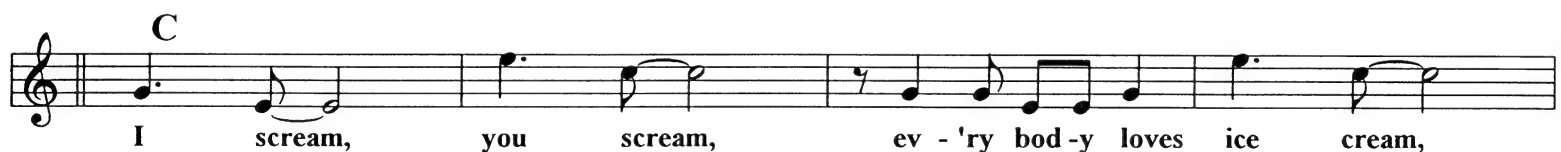
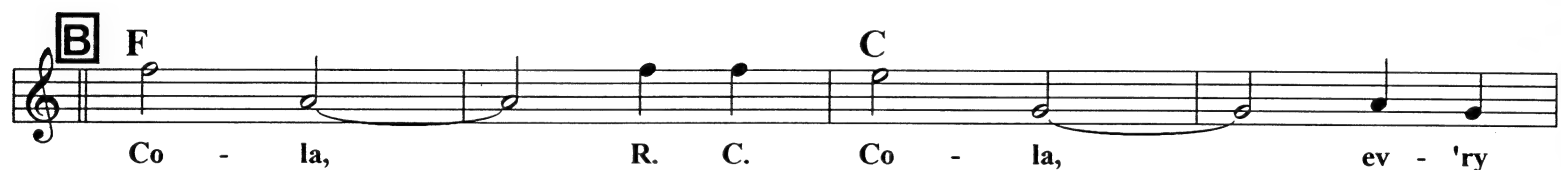
Chords: G7, G7, Gdim, G7, C, D7, C, Cdim, G7, C, D7, C, F, G7, D7, G7, C, Cdim, G7, C, 2-Bar Break, D7, G7, C, A7, Dm, E7, Am, D7, G7, C, C7.

Repeat Back To "B"

Ice Cream

THE FIREHOUSE JAZZ BAND

(New Orleans lyrics vary from original)

Johnson, Moll, King
1927**Bb Part****A** C

If You Were the Only Girl In the World

THE FIREHOUSE JAZZ BAND

182

Bb Part

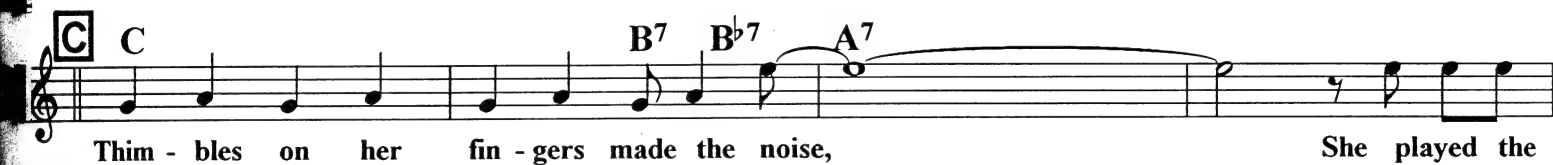
Gray/Ayer - 1929

In movie "Vagabond Lover" - Rudy Vallee

1946 - Perry Como, 1957 - "Helen Morgan Story"

The musical score is written for a Bb instrument in 4/4 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score includes a repeat sign at the beginning of the first staff. The lyrics are: "If you were the on - ly girl in the world, And I were the on - ly boy, Noth - ing else would mat - ter in the world to - day. We could go on lov - ing in the same old way. A gar - den of E - den just made for two, With Noth - ing to mar our joy. I would say such won - der - ful things to you, There would be such won - der - ful things to do, If you were the on - ly girl in the world, and I were the on - ly boy." The chord symbols are: D, B7, E7, A7, D, Fdim, Em7, A7, D, Em7, A7, D, A+7, D, A7, D, B7, E7, A7, D, Fdim, Em7, A7, Bm, F#m, G, G+/D#, A7/E, A+7/F, D/F#, Am6, B7, Em, Gm, D, B+, B7, E7, A7, D, Fdim, Em7, A7.

If you were the on - ly girl in the world, And
I were the on - ly boy,
Noth - ing else would mat - ter in the world to - day.
We could go on lov - ing in the same old way. A
gar - den of E - den just made for two, With
Noth - ing to mar our joy.
I would say such won - der - ful things to you,
There would be such won - der - ful things to do, If
you were the on - ly girl in the world, and
I were the on - ly boy.



CONEY ISLAND WASHBOARD

THE FIREHOUSE JAZZ BAND

Bb Part

A

Down by the beach lives the sweet-est lit-tle peach,
And I must say, She has the cu-test way of
play-ing a chord up-on her wash-board.
Folks would gath-er 'round from ev-'ry where in town just to hear her play.

Chorus:

B C E^bdim Dm¹¹ G⁷
on my cares are o - ver. From Mon - day

C E^bdim Dm¹¹ G⁷
on I'll be in clov - er. We picked on

Bm⁷ E⁷ A⁹
Mon - day be - cause it's wash day, And we'll

D⁷ G Gdim G⁷
wash our blues a - way. From Mon - day

C C E^bdim Dm¹¹ G⁷
on the skies will look bright. Don't tell me diff

Gm⁷ C⁷ F A⁷ Dm
- 'rent, I know I'm right. I'm gon - na

F Fm⁶ C A⁷
start shout - in' "Hey, hey!" when he says love hon - or and o - bey, 'Cuz I'll be

D⁷ G⁷ C F⁷ C G⁷
hap - py from Mon - day on. From Mon - day

From Monday On

The Firehouse Jazz Band

Bb Part

Version 2

Harry Barris & Bing Crosby - 1928

Barris, Crosby & Al Rinker were Whiteman's "Rhythm Boys" vocal trio. Barris also wrote "Mississippi Mud", "Wrap Your Troubles In Dreams", "I Surrender Dear", etc.

Rec: Paul Whiteman Orch. (Bix, etc.) 1928, The Rhythm Boys 1928, Red McKenzie & The Spirits of Rhythm (voc. Leo Watson) 1934, etc.

Verse:

A G^7 G^+

I loved and found the one I love be - yond my reach.
Some folks like Sun - day 'cause it is their day of rest.

C Gm A^7

She was a vis - ion rare, A dream di - vine, A peach.
And some think Sat - ur - day, or Fri - day is the best.

Dm G^7 C B^b A^7

But now she's heard my heed - ing, She's an - swered "Yes", And the
They may like Thurs - day, Wednes - day, And Tues - day, too. But there's

D^7 G^7 $Gdim$ G^7 **Break! - 3 Beats:**

day that we'll be mar - ried, We'll let you guess! From Mon - day
just one day I long for, I'm tell - ing you:

To "B" (Chorus):

Interlude used on Whiteman recording - Played after vocal Chorus:

C G^7 Dm^7 G^+7

C Am A^7

Dm^7 G^7 C Em^7 A^7

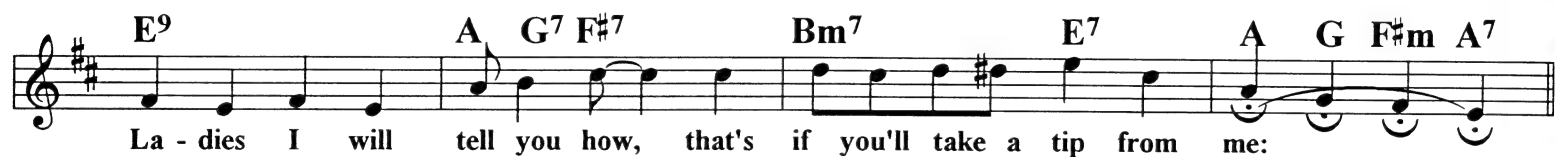
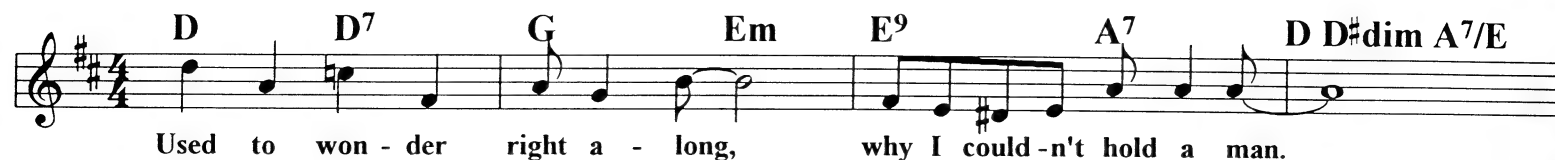
D^7 G^7

To "B" (Chorus):

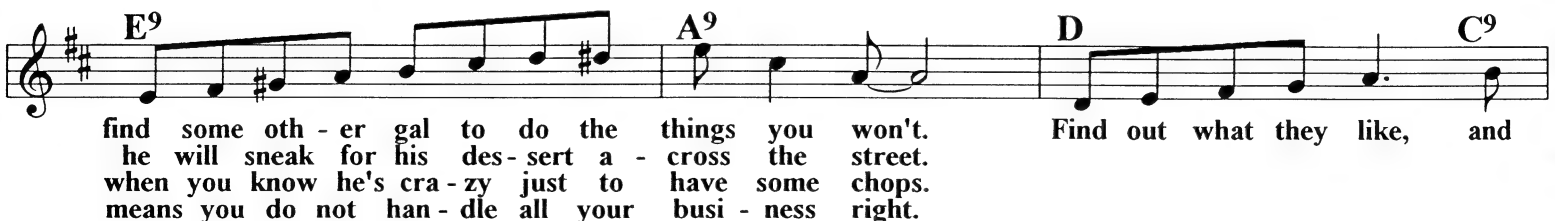
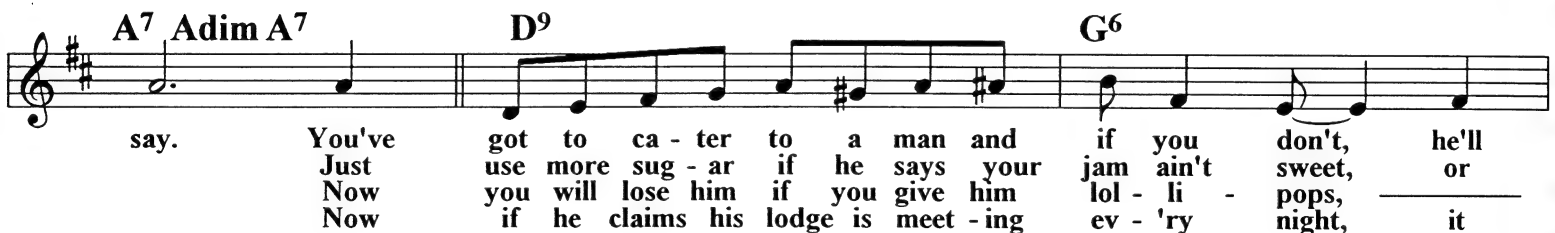
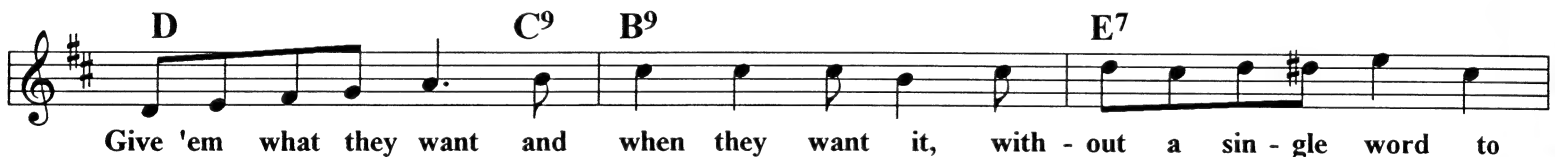
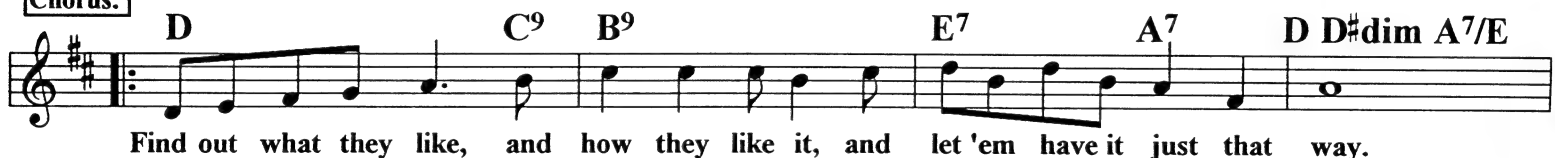
Find Out What They Like & How They Like It

The Firehouse Jazz Band

Bb Part

Thomas "Fats" Waller/
Andy Razaf - 1935

Chorus:



I'M A DING DONG DADDY FROM DUMAS

The Firehouse Jazz Band

186

Phil Baxter - 1928

Popularized by Louis Armstrong.

In 1937 film "Hollywood Hotel"

by the Benny Goodman Quartet

Bb Part

A C⁶ F⁷ C⁶ A⁷ D⁷ G⁷

I'm a Ding Dong Dad - dy from Du - mas, You ought to see me do my

C G⁷ C⁶ F⁷ C⁶ A⁷

stuff. I'm a clean cut fel - low from Hor - ner's cor - ner, You

D⁷ G⁷ **B** C

ought to see me strut. I'm a ca - per cut - tin' cu - tie, Got a

C⁷ F⁷ F^{#dim}7

gal called Ka - tie, She's a lit - tle heav - y la - den but I call her "Ba - by", I'm a

C⁶ F⁷ C A⁷ D⁷ G⁷

Ding Dong Dad - dy from Du - mas, You ought to see me do my

C A⁷ D⁷ G⁷ C

stuff, Oh yeah! You ought to see me strut my stuff!

Three Little Words

THE FIREHOUSE JAZZ BAND

Kalmar/Ruby - 1930
From movie "Check & Double Check"
with Bing Crosby & The Rhythm Boys
with The Duke Ellington Orchestra

Bb Part

[A] D Fm⁶

Three lit - tle words, Oh, what I'd give for that

A⁷ Bm⁶ A⁷

won - der - ful phrase, To hear those

D Fm⁶

three lit - tle words, That's all I'd live for the

A⁷ Bm⁶ A⁷

rest of my days. And what I

[B] D⁷ Am⁷ D⁷

feel in my heart they tell sin - cere - ly,

G Em⁷ B^bdim B⁷ A^{#7} A⁷

No oth - er words can tell it half so clear - ly.

D Fm⁶

Three lit - tle words, eight lit - tle let - ters which

A⁷ Em⁷ A⁷ D G⁷ D

sim - ply mean, "I love you!"

BLACK BOTTOM

188

The Firehouse Jazz Band

DeSilva-Brown-Henderson
From "George White's Scandals"
1926

Bb Part

A C⁷ F C⁷ C⁺⁷ F C⁷ C⁺⁷
They call it Black Bot - tom, a new twist - er, it's sure got 'em and oh, sis - ter, they

F Fdim Gm⁷ D⁷ Gm⁷ Break! C⁷ Break!
clap their hands and do a rag - ged - y trot, hot!

B F C⁷ C⁺⁷ F C⁷ C⁺⁷
Old fel - lows with lum - ba - go and high yel - lows a - way they go they

F Fdim Gm⁷ C⁷ F C⁷ F
jump right in and give it all that they've got! They say that

C Em⁷ A⁷ Em⁷ A⁷ Dm
when the riv - er bot - tom cov - ered with ooze, start - in' to squirm.

Dm⁷ G⁷ Dm⁷ G⁷ Gm⁷ C⁷
Cou - ples dance and that's the move - ment they use, just like a worm!

D F C⁷ C⁺⁷ F C⁷ C⁺⁷
Black Bot - tom a new rhy - thm when you spot 'em you go with 'em and

F Fdim Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
do that black Black Bot - tom all the day long. They call it

Alice Blue Gown

THE FIREHOUSE JAZZ BAND

McCarthy/Tierney - 1919 for musical "Irene".
Recorded in 1940's by orchestras of
Frankie Masters, Ozzie Nelson, Glenn Miller, etc.

Bb Part

[A] D C#7 C7 B7

In my sweet lit - tle A - lice Blue Gown, When I

E7 E7 F#m7 Gdim E7/G#

first wan - dered down in - to town, I was

A7 D B7

both proud and shy, As I felt ev - 'ry eye, But in

E7 A7

ev - 'ry shop win - dow I'd primp, pass - ing by; Then in

[B] D C#7 C7 B7

man - ner of fash - ion I'd frown, And the

Em A7 F#7 G#m7 Adim F#7/A#

world seemed to smile all a - round. Till it

Em Fdim D/F# C9 B7

wilt - ed I wore it, I'll al - ways a - dore it, My

Em A7 D Gm D

sweet lit - tle A - lice Blue Gown.

My Blue Heaven

The Firehouse Jazz Band

Whiting/W. Donaldson - 1924
Introduced in Vaudeville by Whiting.
#1 Hit by Gene Austin in 1928.
In movie "My Blue Heaven", Betty Grable-1950
In movie "Love Me or Leave Me", Doris Day-1955

190

*Original version stays on Eb; Does not go to C7 in bars 4, 12, etc.

Bb Part

A F E7 E^b7 D7

When Whip - poor - wills call, and ev - ning is nigh, I hur - ry to

G7 C7 F

my blue heav - en. A turn to the

F E7 E^b7 D7

right, a lit - tle white light, will lead you to

G7 C7 F F7 F+7

my blue heav - en. You'll see a

B B^b D7 Gm

smil - ing face, a fire - - - place, a co - zy room, A

C7 F F[#]dim Gm7 C7

lit - tle nest that's nes - tled where the ro - ses bloom. Just Mol - ly and

F E7 E^b7 D7

me, and ba - by makes three, We're hap - py in

G7 C7 F B^b7 F

my blue heav - en.

Chorus:

A G^6 won-der why I spend the lone-ly night Gm^6 dream-ing of a song? The C^9
 D^6 Em^7 $F\#m^7$ B^9 Em^7 Gm^6 mel-o-dy haunts my rev-er-ie, And I am once a-gain with you, When our
 A^7 A^o A^7 $A+^7$ D Em^7 $F\#m^7$ Bm^7 love was new, and each kiss an in-spi-ra-tion, But
 E^9 A^7 Em^7 A^7 $D+^7$ that was long a-go; now my con-so-la-tion is in the Star-dust of a song. Be-
B G^6 side a gar-den wall, when stars are bright, Gm^6 C^9 you are in my arms, The
 D^6 Em^7 $F\#m^7$ B^9 Em^7 night-in-gale tells his fair-y tale of par-a-dise, where ros-es grew. Tho' I
 G^6 Gm^6 D^6 $C\#7$ $F\#7$ dream in vain, In my heart it will re-main: My
 Em^7 B^7 B^b dim A^7 D Gm D^6 D^7 Star-dust mel-o-dy, the mem-o-ry of love's re-frain.

Stardust

The Firehouse Jazz Band

Hoagy Carmichael - 1929

Lyrics: Mitchell Parish

Rec: Chocolate Dandies (before song was published) 1928, Louis Prima (G. Van Eps, etc.) 1934, Django/Grappelli/etc. Paris 1935, Isham Jones 1931, Bing Crosby 1931, Louis Armstrong 1931, Jimmie Lunceford 1935, Benny Goodman 1936, Tommy Dorsey 1936, Glenn Miller 1941, Artie Shaw's classic recording with Butterfield, Jack Jenny, etc. 1941, etc

Bb Part

Verse:

D G⁹ F^{#7} B⁷

And now the pur-ple dusk of twi-light time steals a-cross the mead-ows of my heart,

Em A⁹ D⁶ G^{#m7(b5)} C^{#7} F^{#m7} F⁹ Em⁷ A⁷

High up in the sky the lit-tle stars climb, Al-ways re-mind-ing me that we're a- part.

D G⁹ F^{#7} B⁷

You wan-dered down the lane and far a-way, Leav-ing me a song that will not die,

Em A⁹ D⁶ Bm⁷ Em⁷ A⁷ D⁶ D⁹

Love is now the Star-dust of yes-ter-day, The mu-sic of the years gone by. Some-times I

There is a story that young Bix Beiderbecke was noodling on a piano one evening, in one of his hang-outs near the Indiana University campus. Bix spent many hours at various pianos. This particular evening his friend Hoagy Carmichael (4 years older than Bix) stopped and listened to Bix' catchy tune.

Hoagy is reputed to have said, "Man if you'd slow that tempo down that would be a mighty pretty song". Bix shrugged off the suggestion and kept the bouncy rhythm going.

Supposedly, just maybe, a few years later part of that melody appeared in print for the first time, as part of "Stardust".

If there is even a slight possibility that this episode happened, it leaves most of us wondering what part of this classic song might have been created by Bix.

Other trivia: Hoagy recorded "Stardust" as early as October 31 (Halloween) 1927, at the famous Gennett studio in Richmond, Indiana. (Gennett #6311)

Bb

A F Fdim Gm⁷ D⁷

G⁹ C⁷ F D⁷ G⁷ C⁺⁷

F Fdim Gm⁷ D⁷

G⁹ C⁷ F B^bm F

B B^bm F

B^bm F Cdim Gm⁷ C⁷

F Fdim Gm⁷ D⁷

G⁹ C⁷ F B^bm F

Mister Jelly Lord

The Firehouse Jazz Band

193

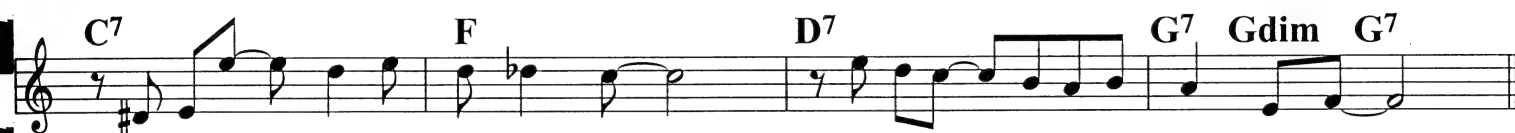
Ferdinand "Jelly Roll" Morton

Rec: NORK 1923, Morton's Steamboat Four 1924,

Jelly Roll Morton's Incomparables 1926,

The Titan Hot Five 1996, etc.

Bb Part



Solos Here:



Last Time:



The Moten Swing

The Firehouse Jazz Band

Bennie & Buster Moten
Bennie Moten's Kansas City
Orchestra - 1933

Bb Part

Measure 1: **A** B \flat

Measure 2: F7

Measure 3: C7

Measure 4: F7

Measure 5: B \flat

Measure 6: C7 F7

Measure 7: **B** B \flat

Measure 8: F7

Measure 9: C7

Measure 10: F7

Measure 11: B \flat

Measure 12: A7

Measure 13: **C** D

Measure 14: A7

Measure 15: D

Measure 16: Em7 A7

Measure 17: D

Measure 18: A7

Measure 19: D

Measure 20: F7

Measure 21: **D** B \flat

Measure 22: F7

Measure 23: C7

Measure 24: F7

Measure 25: B \flat

Measure 26: C7

Measure 27: F7

Ol' Man Mose

195

The Firehouse Jazz Band

Piano 'Straight-up-and-down'
boom/chink behind vocal:

By Louis Armstrong and
Zilner Randolph - 1938
Popularized by Eddy Duchin

Bb Part

A Bm Em⁶/C# Bm/D Em⁶ F#⁷ Bm Em⁶/C# Bm/D Em F#⁷

One time there lived an old man with a ver - y crook - ed nose, He

Bm A⁷ C#⁷(b5)/G Bm/F# Em⁷ F#⁺⁷ Bm F#⁷

lived in - side a log hut and they called him "Ol' Man Mose". One

Bm Em⁶/C# Bm/D Em⁶ F#⁷ Bm Em⁶/C# Bm/D Em F#⁷

dark and drear - y morn - ing I knocked up - on his door, I

Bm A⁷ C#⁷(b5)/G Bm/F# Em⁷ F#⁺⁷ Bm F#⁷

did - n't hear a sin - gle sound so I ain't gon - na do it no more. 'Cause

B Bm G⁷ F#⁷ Bm G⁷ F#⁷

I be - lieve, Ol' Man, I be - lieve, Ol' Man,

Bm Em⁷ F#⁷ G⁷ F#⁺⁷ Bm Em⁶ Bm A⁷

I be - lieve, Ol' Man, that Ol' Man Mose is dead. dead. Oh,

C Solos Here: D E#dim A⁷

I be - lieve, Mose kicked the buck - et, I be - lieve, Mose kicked the buck - et,

D Em/B A# A⁷ D A⁺⁷

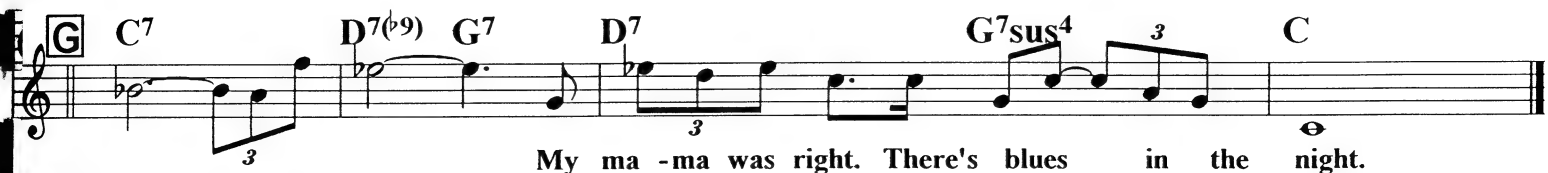
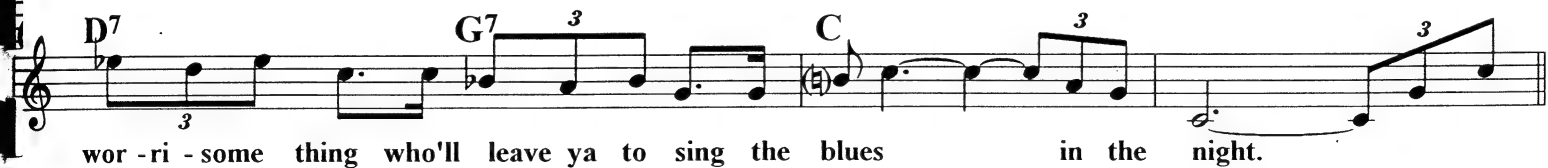
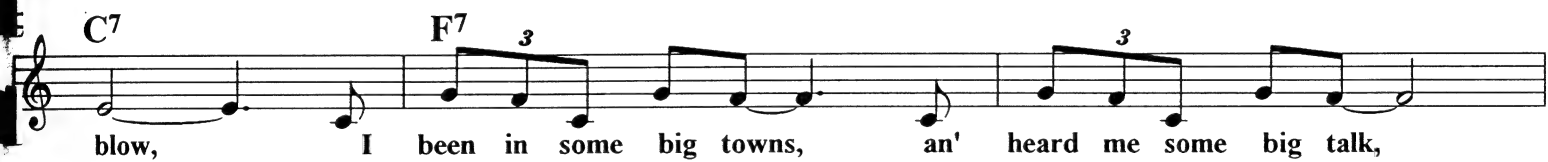
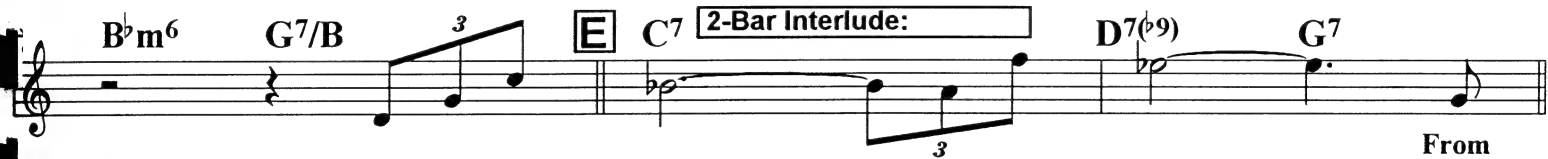
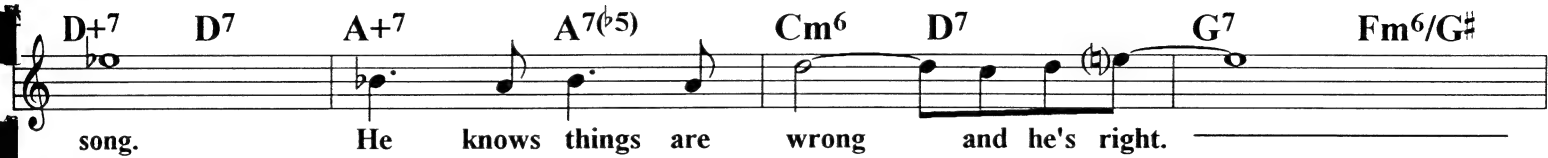
I be - lieve, Mose kicked the buck - et, and Ol' Man Mose is dead. Oh,

On Cue: G D

Spoken:
"I do believe, that Mose kicked the bucket, and Ol' Man Mose is Dead!"

Blues In the Night - P.2

Bb Part



BLUES IN THE NIGHT

THE FIREHOUSE JAZZ BAND

JOHNNY MERCER
HAROLD ARLEN
1941

A C 3
My ma-ma done tol' me, when I was in pig-tails, my ma-ma done tol' me,

C7 F7 3
"Hon! A man's gon-na sweet talk and give ya the big eye,

C G7 G+ C G7 3
but when the sweet talk - in's done, a man is a two- face; a

D7 G7 3 C 3
wor-ri-some thing who'll leave ya to sing the blues ——— in the night."

B C F9 C
Now the rain's a - fall - in'. Hear the train a - call - in', whoo - ee. ——— (My

C 3 F9 Dm7(b5) G7
ma-ma done tol' me.) Hear dat lone - some whis - tle blow - in' 'cross the tres - tle,

C 3 G7 3
who - ee. (My ma-ma done tol' me.) A whoo - ee - duh - whoo - ee. Ol'

D7 G7 3 C 3
click - e - ty clack's a - ech - o - in' back th' blues in the night. The eve - nin'

C F9 Dm7(b5) G7 Eb9 D+7 D7
breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,

197

Bb Part

Some Sunny Day

The Firehouse Jazz Band

Irving Berlin - 1922

Rec: Paul Whiteman Orchestra 1922,

Marion Harris 1922, etc.

Verse:

My heart goes pit-ter pat-ter, No one knows What's the mat-ter.

Just re-ceived a tel-e-gram from Al-a-bam my home.

That's why I'm gon-na wor-ry 'till the time when I hur-ry,

Right back to that cab-in door, Nev-er more to roam.

A Some sun-ny day with a smile on my face, I'll go

back to that place far a-way.

Back to that shack, And that red-head-ed hen, She'll say

"How have you been?" Then go back to the hay and lay me my break-fast.

B Some sun-ny day I'll be on that ex-press,

Fly-ing a-way to my lit-tle bunch of hap-pi-ness.

Oh, how I pine, For those lips sweet as wine, They'll be

pressed close to mine, Some sun-ny day.

Solos At "A"

Runnin' Wild

The Firehouse Jazz Band

198

Grey/Wood/Gibbs - 1922

Recorded by Orchestras of Art Hickman,
Jimmie Lunceford, Glenn Miller, etc.

In 1959 movie "Some Like It Hot" with
Marilyn Monroe.

Bb Part

A C C⁷

Run - nin' wild, lost con - trol, Run - nin' wild,

F C

might - y bold. Feel - in' gay,

G⁷ Dm⁶ E⁷ Am Cm⁶

Reck - less too, Care - free mind,

G D⁷ G⁷

all the time, nev - er blue. Al - ways goin',

B C C⁷

don't know where, Al - ways showin'

F E⁷ A⁷

I don't care, Don't love no -

D⁷ G⁷ C

bod - y, It's not worth - while, All a - lone,

G⁷ C

Run - nin' Wild.

199 DEAD MAN BLUES

Bb Part

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton

Intro Is Slow Dirge:

Drum Cadence With Rolls

Time Begins At "B"

Sheet music for Bb Part, featuring measures 1 through 20. The music is in 4/4 time and includes various chords and melodic lines.

Measure 1: Chord: Am. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 2: Chord: Dm/A. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Measure 3: Chord: Am. Melody: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

Measure 4: Chord: E7. Melody: F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).

Measure 5: Chord: Am. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 6: Chord: E7. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Measure 7: Chord: Am. Melody: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

Measure 8: Chord: Dm/A. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).

Measure 9: Chord: Am. Melody: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter).

Measure 10: Chord: G7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 11: Chord: C6. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter).

Measure 12: Chord: C7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 13: Chord: C6. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).

Measure 14: Chord: C7. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 15: Chord: C6. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Measure 16: Chord: C7. Melody: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

Measure 17: Chord: F7. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).

Measure 18: Chord: C. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter).

Measure 19: Chord: E7/B. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 20: Chord: A7. Melody: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Measure 21: Chord: D7. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 22: Chord: G7. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Measure 23: Chord: C. Melody: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

Measure 24: Chord: F7. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).

Measure 25: Chord: C. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter).

Measure 26: Chord: G7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 27: Chord: C. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).

Measure 28: Chord: F7. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 29: Chord: C. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Measure 30: Chord: G7. Melody: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

Solos Here:

Last Time:

Dirge Tag - Same As Intro:

Buddy Bolden Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton

Charles "Buddy" Bolden is the legendary first jazz cornet player. He was a part-time barber, born in New Orleans in 1877. He was a tremendously powerful cornetist who could also play very sweetly. One source claimed that Buddy's horn could be heard 13 miles from Congo Square. Known as a "ladies' man", he led his band until 1907, when he was incapacitated by mental illness brought on by alcohol and/or syphilis. He died in 1931 still confined to an institution.

This song is also known as "Funky Butt", relating to the old New Orleans "Funky Butt" dance hall where Bolden's band often played. It was on Perdido St. between Library and Franklin. Earlier it had been the Union Sons Lodge Hall, but was "Kenna's" when Bolden played there. The odor in the place was so unbearable during dances that trombonist Willie Cornish came up with a name for it, calling it "Funky Butt". Soon everyone in the neighborhood knew the place as "Funky Butt Hall". In the 1930's the building was used as a church.

*These are the standard censored lyrics. Jelly Roll Morton, in his famous 1938 Library of Congress recordings, said the original lyrics were too obscene to be quoted.

Bb Part

Slow Blues

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music, each with a corresponding line of lyrics. Chord progressions are indicated above the notes. The lyrics are censored versions of the original song.

Staff 1: Chords: C, Cdim, G7, C, C7, F, F#dim, C, C7. Lyrics: I thought I heard Bud-dy Bol-den say, You're nas-ty, You're dirt-y, Take it a - way! You're I thought I heard Judge Foger-ty say, Give him 30 days in the Mar-ket, Take him a - way! Give him a I thought I heard Bud-dy Bol-den say, Funk-y Butt, Funk-y Butt, Take it a - way!

Staff 2: Chords: F, F#dim, C, A7, D7, G7. Lyrics: ter-ri- ble, you're aw- ful, Take it a - way, I thought I heard him say! I good broom to sweep with, Take him a - way, I thought I heard him say! I Funk-y Butt, Funk-y Butt, Take it a - way! I thought I heard hom say! I

Staff 3: Chords: C, Cdim, G7, C, C7, F, F#dim, C, C7. Lyrics: thought I heard Bud-dy Bol - den shout, O- pen up that win-dow let that bad air out! thought I heard Frank-y Du - son shout, Gal, give me that mon-ey 'fore I beat it out! Gal, thought I heard Bud-dy Bol - den shout, Funk-y Butt, Funk-y Butt, Take it on out!

Staff 4: Chords: F, F#dim, C, A7, D7, G7, C, G7. Lyrics: O- pen up that win- dow let the foul air out! I thought I heard Bud- dy Bol- den shout. give me that mon- ey or I'll beat it out! I thought I heard Frank-y Du - son shout. Funk- y Butt, Funk- y Butt take it on out! I thought I heard Bud- dy Bol- den shout.

* Franky Dusion was an early New Orleans trombonist, shown in a few early photos. Like dozens of men just after 1900 he also worked as a pimp in Storyville, the legal area of prostitution in the Crescent City. When the government closed Storyville during World War I (1918) it put many jazz musicians out of work.

At Sundown

201

Bb Part

The Firehouse Jazz Band

Walter Donaldson - 1927

A

Am⁷ D⁷ G G[°]

Ev'ry lit-tle breeze is sigh-ing of love un-dy-ing At Sun-down. Ev-'ry lit-tle

Am⁷ D⁷ G G⁷ F[°]7 F⁷

bird is rest-ing and feath-er nest-ing At Sun-down.

E⁷ A⁷

Each lit-tle rose-bud is sleep-ing, while

D⁷ D⁺⁷ G G[°] Am⁷ Break: 3 Beats.....

shad-ows, are creep-ing. In a lit-tle

B

Am⁷ D⁷ G G[°]

cot-tage coz-y the world seems ros-y At Sun-down. Where a lov-ing

Am⁷ D⁷ G G⁷ F[°]7 F⁷

smile will greet me and al-ways meet me At Sun-down.

E⁷ A⁷

I seem to sigh, I'm in heav-en, when

Am⁷ D⁷ G Am⁷ D⁷

night is fall-ing and love is call-ing me home.

Chorus:

C

F **C7** **F** **F7**

Down yon - der some - one beck - ons to me,

Bb **F7** **Bb**

Down yon - der some - one reck - ons on me.

F **C7** **F** **F#°** **C7/G**

I seem to see a race in mem - o - ry,

F **C7** **F**

Be - tween the Natch - ez and the Rob - ert E. Lee.

G7

Swan - ee shore I miss you more and more, Ev - 'ry

C7

day, my mam - my land, You're sim - ply grand.

D

F **C7** **F** **F7**

Down Yon - der when the folks get the news,

Bb **F7** **Bb**

Don't won - der at the Hul - la - ba - loos. There's

F **D7**

dad - dy and mam - my, There's Eph - raim and Sam - my,

G7 **C7** **F** **C7**

Wait - in' down yon - der for me.

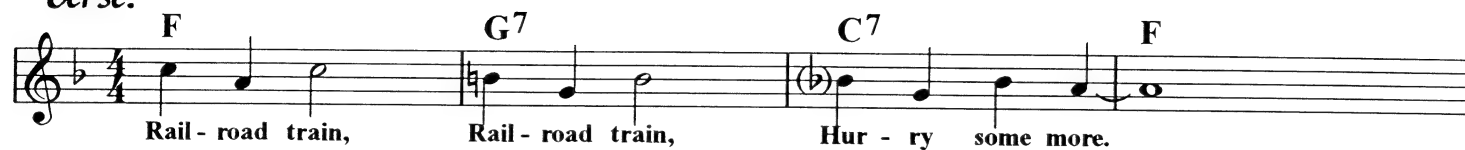
Down Yonder

The Firehouse Jazz Band

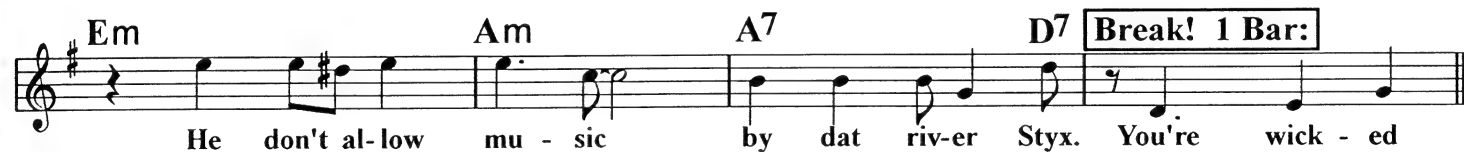
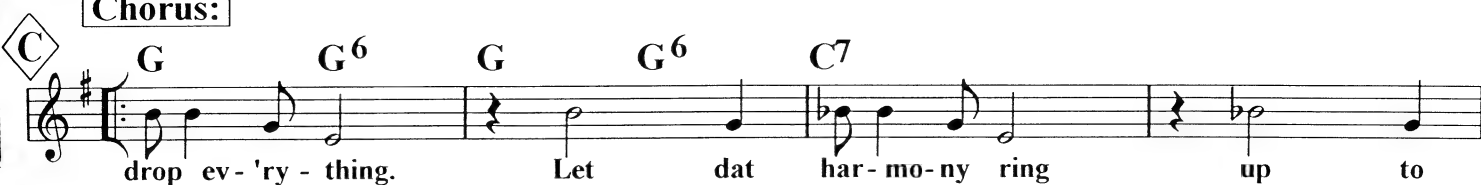
Bb Part

L. Wolfe Gilbert - 1921

Verse:



Chorus:



Break! 1 Bar:

Pick-ups to "C"

Sing, You Sinners

The Firehouse Jazz Band

Sam Coslow & W. Franke Harling - 1930

Rec: The High Hatters 1930,

Smith Ballew & His Orch. 1930

Fletcher Henderson Orch.,

The Charleston Chasers (with Phil Napoleon,

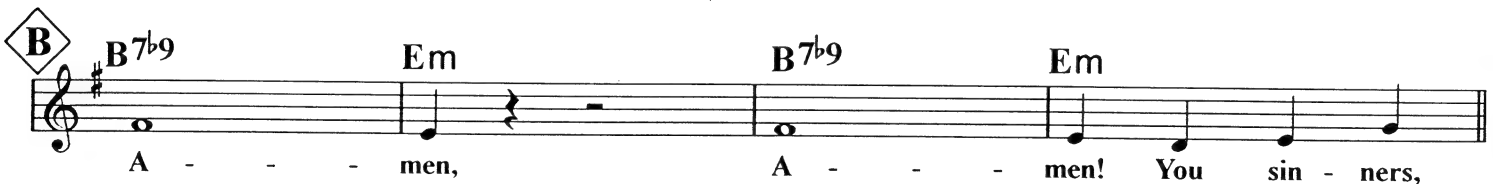
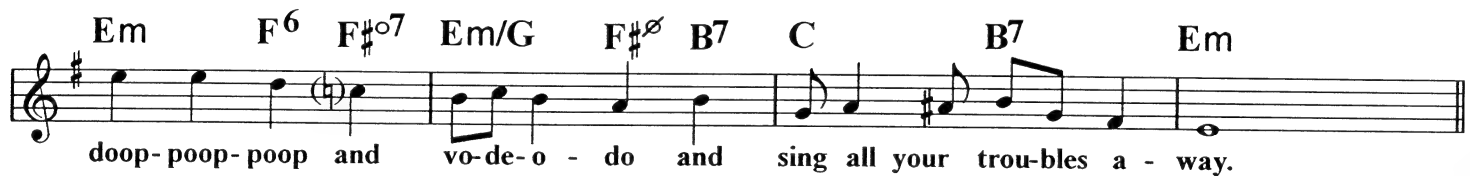
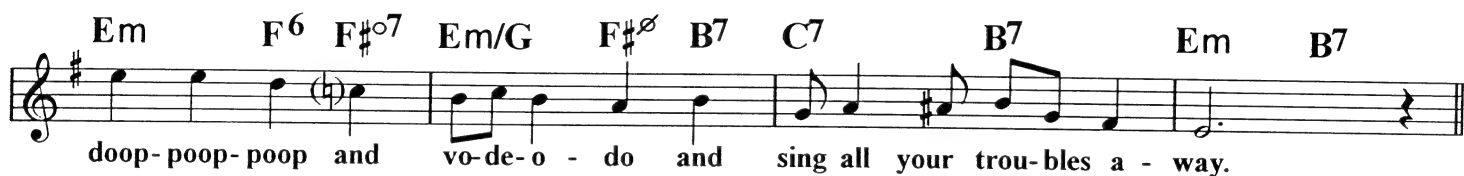
Tommy Dorsey), Ted Lewis Orch., Belle Baker,

Matty Malneck, Tony Bennett, Scott Black's

Hot Horns (Good Time Jazz 15003-2), etc.

Bb Part

Verse:



ALGIERS STRUT

The Firehouse Jazz Band

Bb Part

Kid Valentine
Van Hulton - 1946

A

B

D7 Last Time

Last Time (In "F" Concert):

C

D

Bay City

The Firehouse Jazz Band

205

Bb Part

by Turk Murphy

A **Bb** **F#7** **Bb** **Bb7**

Eb **Ebm** **Bb**

F#7 **F7** **Eb** **Ebm** **Bb** *Fine*

B **Stop Time Clarinet Solo:** **Gm** **Cm** **F#7** **F7** **Bb**

Gm **Cm** **F#7** **F7** **Bb**

C **Other Solos:** **Bb** **D7** **Gm** **Bb** **Bb7**

Eb **Ebm** **Bb**

F#7 **F7** **Eb** **Ebm** **Bb** **F7**

After Solos, Back To "A"

Play "A" Twice, Soft 1X

Alcoholic Blues

THE FIREHOUSE JAZZ BAND

Albert von Tilzer

Bb Part

A **G**

C **Cm** **G**

D7 **G** **E♭7** **D7** **G**

B **Vamp:** **G** **D7** **G** **D7**

C **Verse:** **G** **A7** **D7**

Pro - hi - bi - tion, that's the name, pro - a - bi - tion drives me in - sane.

A7 **D7**

I'm so thirs-ty soon I'll die, I'm sim-ply gon-na 'vap-o-rate or just run dry. When

G **D7** **G** **D7**

Mis - ter Hoo-ver said to cut my din - ner down, I did - n't hes - i - tate I did - n't frown -

A7 **D** **A7** **D7**

I cut my sug-ar, I cut my coal, but now they've cut deep in - side my soul. I've got the

D **Chorus:** **G** **G7**

blues, I've got the blues, I've got the al - co - hol - ic blues. There's
blues, I've got the blues, since they am - pu - ta - ted my booze.

C **Cm** **G**

no more beer my heart to cheer, good - bye whis-key used to make me fris-ky.
Bars are closed and night clubs too, lord - y lord - y, what to do.

D7 **G** **E♭7** **D7** **G**

So long hi-ball, good - bye gin, tell me when you're com - in' back a - gain.
Fare-well whis-key, good - bye gin, tell me when you're com - in' back a - gain.

Solos At "D"

Tuck Me To Sleep In My Old 'Tucky Home

THE FIREHOUSE JAZZ BAND

207

Bb Part

Transcribed by Bob Stevens

A

G G7 C C#° G D G

Tuck me to sleep in my old 'Tuck-y home,

D7 G Em A7 D7

cov - er me with Dix - ie skies and leave me there a - lone.

G G7 C C#° G D G

Just let the sun kiss my cheeks ev - 'ry dawn, like the

D A7 D7

kiss - in' I've been miss - in' from my mam - my since I'm gone.

B

G7 C

I ain't had a bit of rest, since I left my mam - my's nest.

A7 D7

I can al - ways rest the best in her lov - in' arms.

G G7 C C#° G D G

Tuck me to sleep in my old 'Tuck-y home, let me

D7 G Am7 D7

lay there stay there nev - er no more to roam.

Bb Part

Trombone Solo - 8 Bars - Both Times (Play "C" twice, as marked):

Ensemble:[illegible]**Trombone 1x Only:**

Stop Time! As written - 2 Bars:

The first staff of music shows a sequence of chords: C7, F/A, C#7/A^b, G7, and C7. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing rests.

New Orleans Stomp

The Firehouse Jazz Band

Bb Part

Up-tempo Swing

Lil Hardin & Louis Armstrong

Rec: Johnny Dodds (with E. Hines) 1927, King Oliver (with St. Cyr), Turk Murphy's Jazz Band (with Bob Scobey) 1949, The Bay City Jazz Band 1957, etc.

A F Dm

Stop Time! As Written - 2 Bars:

C7 F/A C[#]7/A^b G7 C7

F Dm

C7 F C7 F C7 F

Tuba & Trombone:

Play as written 1x, Repeat for Solos except Trombone:

B F⁷ B^b

C7 F⁷ B^b Edim F⁷

F⁷ B^b

E^b B^b G7

C7 F⁷ B^b E^b7 B^b

After last solo-On to "C"

Tuba & Trombone 1x only:

Mandy Make Up Your Mind

The Firehouse Jazz Band

By Clark, Turk, Meyer, & Johnston - 1924
Introduced in "Dixie To Broadway" Revue
Recorded: Paul Whiteman Orchestra 1925,
Clarence Williams Blue 5 (Bechet, etc.) 1924,
Muggsy Spanier's Ragtime Band 1939,
Tommy Dorsey Orch. 1943

Bb Part

A

E7 A7 D7 G G°

D7 G E7

A7 D7 G Gm

D A7 D7 D° D7

Wed - ding bells are

B

G D+7 G D+7 G B° E7

dan - dy, Man - dy make up your mind. Preach - er man is

A7

han - dy, Man - dy, eas - y to find. March - ing down the

D7

aisle your style will make 'em all stare, with a lit - tle

G Bb° Am7 D7

black-eyed Su - san stuck in your hair. Gee but you're the

C

G D+7 G D+7 G B° E7

can - dy, Man - dy won't you de - cide? Ev - 'ry - thing is

A7

dan - dy, Man - dy, once you're a bride. In a year or

Am7 B7 E7

two there may be three of a kind. Lis - ten to me

A7 D7 G D7

Man - dy, make up your mind. Solos At "B"

Georgia On My Mind

The Firehouse Jazz Band

Hoagy Carmichael - 1930
Lyrics by Stuart Gorrell
(Hoagy's sister was "Georgia")
Rec: Hoagy Carmichael Orch.

210

(Bix, J. Dorsey, Russell, Freeman, Venuti, Lang) 1930,
Louis Armstrong Orch. 1931, Frankie Trumbauer 1931,
Fats Waller 1941, Art Tatum 1941, Ray Charles 1960,
Willie Nelson 1978.

Bb Part

A

G B7 Em G7 C Cm

Geor - gia, Geor - gia, the whole day through, Just an

G E7 Am7 D7 G G#° Am7 D+7

old sweet song keeps Geor-gia on my mind. (Geor-gia on my mind)

G B7 Em G7 C Cm

Geor - gia, Geor - gia, a song of you, comes as

G E7 Am7 D7 G Cm6 G B7

sweet and clear as moon - light thru the pines.

B

Em Am Em7 C7 B7 Em Am Em A7

Oth - er arms reach out to me, oth - er eyes smile ten - der - ly,

Em A°/Eb Em7/D F#7/C# Bm7 G#° Am7 D7

Still in peace - ful dreams I see the road leads back to you.

G B7 Em G7 C Cm

Geor - gia, Geor - gia, no peace I find, Just an

G E7 Am7 D7 G Cm6 G

old sweet song keeps Geor - gia on my mind.

Chorus:

B

G G⁷ C C^m G G⁷ E^m B⁷ E^m G⁷ G⁺

gin - ia, I'm com-ing to stay. Don't hold it a -

C B⁺ B^{b7} A⁷ D⁷ G D⁺

gin' me, For run-nin' a - way. I've tried to for -

C

G G⁷ C C^m G E^{m7} B^m F^{#7} B^m

get you, And found I'm all wrong. 'Neath your bright

G^o F^{#7} Dm6/F E⁷ C^{m/Eb} D⁷ G G⁷

South-ern moon, Once more I'll croon a dear old Mam - my tune. And if I can

D

C C^m D⁷

win ya', I'll nev - er more roam. I'm com - in' Vir -

C C⁷ B⁷ B^{b7} A⁷ D⁷ G C⁷ G D⁺

gin - ia, My Dix - ie - land home.

I'm Coming Virginia

The Firehouse Jazz Band

Version 2

Donald Heywood & Will Cook - 1927

Rec: Ethel Waters 1927, Frankie Trumbauer (with Bix, J. Dorsey, Lang) 1927, Paul Whiteman Orch. 1927, Fletcher Henderson Orch. 1927, Bunny Berigan & His Blue Boys (E. Miller, Bauduc) 1935, P. Whiteman & His Swing Wing (voc. Teagarden) 1938, Teddy Wilson 1937, Sidney Bechet 1941, Jimmy McPartland Orch. (with McGarity, Hucko, Kress, Lesberg) 1953, etc.

Bb Part

Verse:

Stop the traf- fic to Dix - ie, Hold it right on the line. Don't want noth-in' come be-

twixt me and that old home of mine. I'm so tired and so

lone - ly, Ev - 'ry hour seems a day, For there is one and one

on - ly, Un - der - stands when I say: I'm com-in' Vir -

Is It True What They Say About Dixie?

The Firehouse Jazz Band

Calsar-Lerner-Marks - 1936

Popularized by Al Jolson

Rec. by Jimmy Dorsey Orch.

and Ozzie Nelson Orch.

Bb Part

A

G D⁺7 G D⁺7

Is it true what they say a - bout Dix - ie? Does the

G Bm⁷ B^b° Am⁷ E⁷ Am

sun real - ly shine all the time? Do

Am⁷ D⁷ B⁷ Em⁷

sweet mag - nol - ias blos - som 'round ev - 'ry - bod - y's door? Do

A⁷ Em⁷ A[∅] D⁷ D⁺7

folks keep eat - in' 'pos - sum 'til they can't eat no more? Is it

B

G D⁺7 G D⁺7

true what they say a - bout Swan - ee? Is a

G G⁷ C E⁷ Am

dream by that stream so sub - lime? Do they

C C[∅] G F⁷ F⁷ E⁷

laugh, do they love, like they say in ev - 'ry song? 'Cause if they

Am⁷ D⁷ G D⁷

do that's where I be - long.

Stars Fell On Alabama

The Firehouse Jazz Band

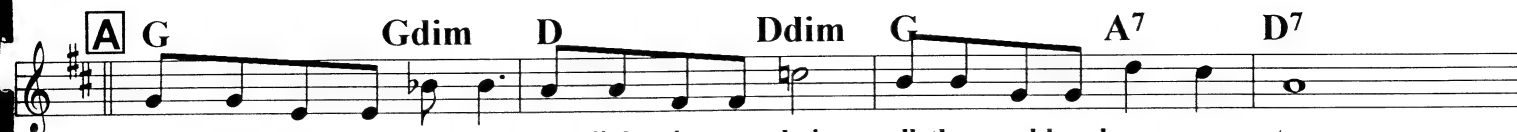
213

Bb Part

Parish/Perkins - 1934

Popularized by Jack Teagarden,

Rec: Guy Lombardo 1934, etc.



Moon- light and mag- no- lia, star- light in your hair, all the world a dream come true,



Did it real- ly hap- pen, was I real- ly there, was I real- ly there with you?



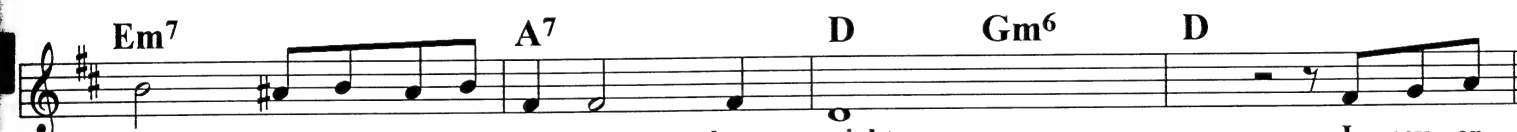
We lived our lit- tle dram- a, we kissed in a field of white, and



stars fell on Al- a- bam- a last night.



I can't for- get the glam- our, your eyes held a ten- der light, and



stars fell on Al- a- bam- a last night. I nev- er



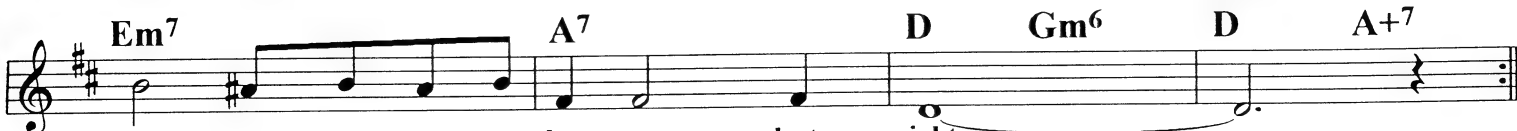
planned in my im- a- gi- na- tion a sit- u- a- tion so hea- ven- ly, A fair- y



land where no one else could en- ter, and in the cen- ter just you and me, dear,



My heart beat like a ham- mer, my arms wound a- round you tight, and



stars fell on Al- a- bam- a last night.

And They Called It Dixieland

Bb Part
The Firehouse Jazz Band

Raymond Egan &
Richard Whiting - 1916
They also wrote
"Japanese Sandman" &
"Till We Meet Again"

A

They built a lit-tle gar-den for the rose, And they called it Dix-ie-land. They built a

sum-mer breeze to keep the snows far a-way from Dix-ie-land. They built the

fin-est place I've known, When they built my home sweet home, Noth-ing

was for-got-ten in the land of cot-ton, from the clo-ver to the hon-ey-comb, And then they

B

took an an-gel from the skies, And they gave her heart to me. She had a

bit of heav-en in her eyes, Just as blue as blue can be. They put some

fine spring chick-ens in the land, And taught my Mam-my how to use a fry-ing pan. They made it

twice as nice as Par-a-dise, And they called it Dix-ie-land.

I GOTTA RIGHT TO SING THE BLUES

THE FIREHOUSE JAZZ BAND

215

Ted Koehler & Harold Arlen - 1932

Written for "Earl Carroll's Vanities".

Theme song of Jack Teagarden Orch., Rec: Cab Calloway 1933,

Benny Goodman Orch. (Krupa, Sullivan, Mannie Klein, voc:

J. Teagarden) 1933, Louis Armstrong Orch. (with Teddy Wilson)

1933, Jack Teagarden Orch. 1941, Sidney Bechet Trio

(Lil Armstrong & Z. Singleton) Paris 1952, etc.

Bb Part

A **D7** **G7** **G+**

I got-ta right to sing the blues, I got-ta right to feel low down, I got-ta

C7 **Bb7** **A7**

right to hang a - round, down a - round the riv - - - er. A cer-tain

D7 **G7**

gal in this old town, Keeps drag-gin' my poor heart a - round, All I

C **Dm7** **D#°** **C** **Dm7** **F#°** **C/G** **A7**

see for me is mis - e - - ry. I got - ta

B **D7** **G7** **G+**

right to sing the blues, I got-ta right to moan and sigh, I got-ta

C7 **Bb7** **A7**

right to sit and cry, down a - round the riv - - - er. I know the

D7 **D°**

deep blue sea, Will soon be call-ing me, it must be

D7 **Dm7** **D°/Ab** **G7** **C** **Fm** **C**

love, say what you choose, I got-ta right to sing the blues.

Chorus:

B **G7**

No gal made has got a shade on Sweet Geor - gia Brown.

C7

Two left feet but oh so neat has Sweet Geor - gia Brown;

F7

They all sigh and wan-na die for Sweet Geor - gia Brown, I'll tell you just

Bb **F7** **Bb** **D7**

why, you know I don't lie, Not much!

C **G7**

It's been said she knocks 'em dead when she lands in town;
All those tips she the por - ter slips to Sweet Geor-gia Brown,

C7 **D7**

Since she came why it's a shame how she cools 'em down.
they buy clothes at fash - ion shows with one dol - lar down.

Gm **D7** **Gm** **D7**

Fel - lers she can't get are fel - lers she ain't met,
Oh Boy, tip your hats, Oh Joy, she's the "cat's",

Bb **Bb7** **A7** **G7** **C7** **F7** **Bb** **A7** **A7**

Geor-gia claimed her, Geor-gia named her Sweet Geor-gia Brown.
Who's that, mis - ter, 'Tain't her sis - ter, Sweet Geor-gia Brown.

Sweet Georgia Brown

Bb Part

The Firehouse Jazz Band

Ben Bernie/Maceo Pinkard/
Kenneth Casey - 1925
Rec. Ben Bernie Orchestra
Isham Jones Orch.
Bing Crosby - 1932

A Verse:

She just got here yes-ter-day, Things are hot here now they say,
Brown-skin gals you'll get the blues, Brown-skin pals you'll sure-ly lose,

There's a big change in town.
And there's but one ex-cuse.

Gals are jeal-ous, there's no doubt, Still the fel-lows rave a-bout
Now I've told you who she was, And I've told you what she does,

Sweet, Sweet Geor-gia her Brown; And
Hand this gal her dues. This

ev-er since she came, The col-ored folks all claim:
col-ored maid-en's prayer Is an-swered an-y-where. Say,
Say,

B Dm B \flat 7 A7 Dm6 G7

Strol - ling up the av - e - nue so hap - py.
Dressed up like a mil - lion dol - lar trouper.

C6 Am7 Dm7 G7 C6 F7 E7

All dressed up just like an Eng - lish chap - pie, ver - y snap - py.
Try - ing hard to look like Gar - y Coo - per, su - per du - per.

Am

Come let's mix where Rock - e - fel - lers walk with sticks or "um - ber - el - las" in their

E7(b9) Am Am/G F7 E7

mits, put - tin' on the Ritz.

Back to "A":

Puttin' On The Ritz

The Firehouse Jazz Band

Irving Berlin - 1928
Introduced in movie
"Puttin' On The Ritz"

Bb Part

Verse:

A/C# C° Bm7 E7 A/C# C° Bm7 E7
 Have you seen the well-to-do up and down Park Av - e - nue,
 C/E D#° G/D G7 C/E D#° G/D G7
 on that fam - ous thor-ough-fare with their nos - es in the air.
 E6 E#° F#m7 B7 E6 E#° F#m7 B7
 High hats and Ar - row col - lars, white spats and lots of dol - lars,
 C#m7 F#7 B7 E7
 spend-ing ev - 'ry dime for a won-der - ful time.

A Chorus:

Am
 If you're blue and you don't know where to go to, why don't you go where fash-ion
 E7(b9) Am Am/G F9 E7
 sits, put-tin' on the Ritz.
 Am
 Diff-'rent types who wear a day coat, pants with stripes and cut - a - way coat, per - fect
 E7(b9) Am Am/G F9 E7
 fits, put-tin' on the Ritz.

218

Bb Part

My Bucket's Got A Hole In It

The Firehouse Jazz Band

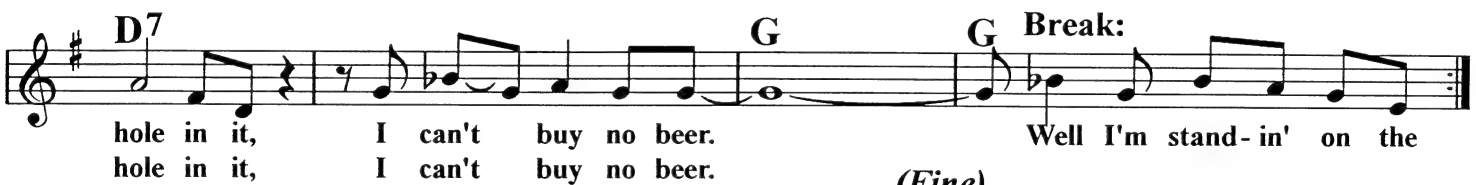
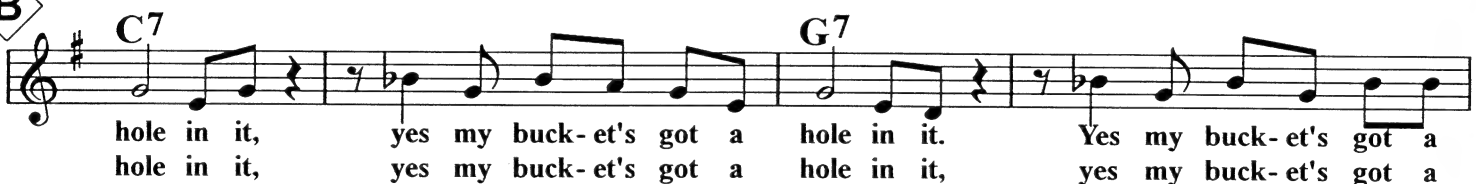
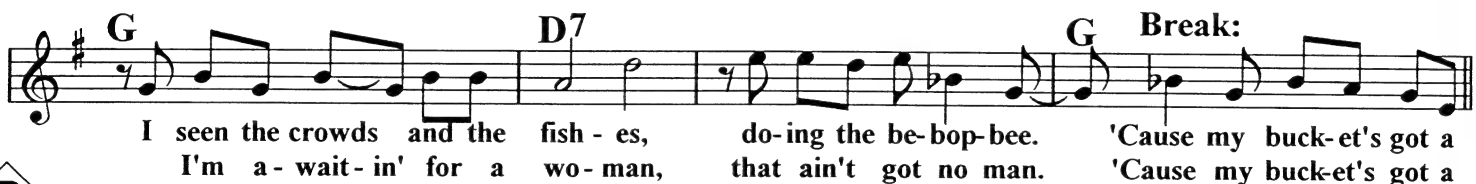
Note: "A" is a 7-bar phrase

Clarence Williams

Rec: Kid Ory, Sharkey Bonano,
Eclipse Alley Five (with George Lewis),
Louis Dumaine's Jazzola Eight (calling the
song "To-wa-bac-a-wa") New Orleans 1927,
Louis Armstrong's All-Stars (Earl Hines, Cozy
Cole, vocal by Jack Teagarden) 1950.



Break:



(Fine)

New Orleans Music

The Firehouse Jazz Band

219

Wilbur Deparis

Transcribed by

"Banjo Bob" Stevens

Bb Part

D A7 A+ A D

I'll take that New Or - leans mu - sic. That jaz - zy
Play me that New Or - leans mu - sic. I want that

D A7

New Or - leans mu - sic. Now
New Or - leans mu - sic. I

A7

there are oth - er kinds and you can take your pick, but
crave ol' Sid - ney Bechet, I got to have my Bix, and

A7 Break: A7 A+

when I hear ol' Ba - sin Street, Broth - er that's the lick. I can't get
when I hear an Arm - strong tune, sol - id I get my kicks. I need that

B D

rid of that feel - ing, I mean the
New Or - leans rhy - thm, so I can

D D^Δ D7 G

one that comes steal - ing. I
join in right with 'em. Now

G Gm D B7

find my mind is in a whirl, I tell ya' that mu - sic is out a' this world; that
when I hear Kid Or - y slide, man it drives me out a' my mind, that

E7 A7 D D A7 A+

New Or - leans Mu - sic.
New Or - leans Mu - sic.

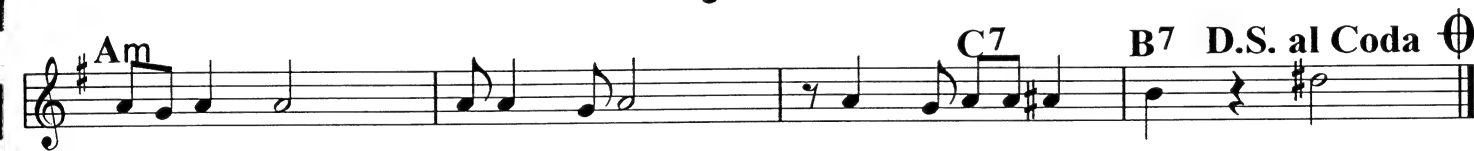
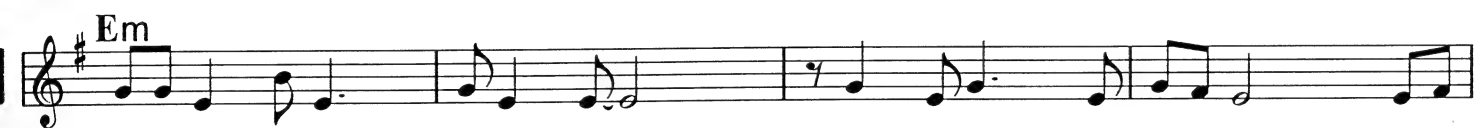
Irish Black Bottom - P.2



2x Back to "A" for Solos



"Irish Vamp" - 4 Bars:



D.S. al Coda



Irish Black Bottom

The Firehouse Jazz Band

Louis Armstrong & Percy Venable - 1926
Rec: Graeme Bell (Australian Dixie Band),
Lu Watters' Yerba Buena Jazz Band (with
Bob Scobey), Turk Murphy's Jazz Band.

Bb Part



I Like New Orleans

The Firehouse Jazz Band

Danny Rubio

Transcribed by
"Banjo Bob" Stevens

Bb Part

Oh, I like Bour-bon St. and Vieux Car-re' ca-fe' o-le'. I like
 Oh, I like Cre-ole girls with all the curls, who smile away the day. I like a
 Oh, I like fay-do-do ba-lay-ga-bo and a Mar-di Gras par-ade. I like Ma-

jam-ba-laya and craw-fish e-tou-fe'. Hoo-ray! I like the
 Ca-jun song all night long, on the bay-ou bah-lee-ay. I like red
 rie La-Veau, ol' Satch-mo and the "Jazz Me Blues" he played. I like an

sec-ond line it makes me feel fine to be down New Or-leans way. I like New
 beans and rice it's al-ways nice to be down New Or-leans way, I like New
 ol' brass band it's real-ly grand to be down New Or-leans way. I like New

Or-leans, and that's where I'll stay. Hey, hey, I like New
 Or-leans, and that's where I'll stay. Hey, hey, I like New
 Or-leans and that's where I'll stay. Hey, hey, I like New

Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.

Break:

Last Time:

Break: (Benny Goodman tag)

G

^

Mardi Gras Mambo

The Firehouse Jazz Band

222

Elliott-Welsch-Adams

Rec: The Hawketts - 1955

Transcribed by Bob Stevens

Bb Part

3-Part Intro:

Cor.

Trb.

Tuba

A

Down in New Or-leans where the blues were born, takes a cool cat to blow a horn.
In the town where the cats all meet, they go the Mar-di Gras with a Mam-bo beat.
The par - a - sols are on par-ade down in New Or-leans, well, they got it made.
On the cor-ner, a hat on the ground, plays a horn, and they gath-er 'round.

On the side of Ram-part Street, com-bo play-er with a Mam - bo beat to the
Shout and cheer for the Zu - lu King, truck on down with a Mam - bo swing to the
They play a tune with a Mam-bo beat, so the "sec-ond line" can shuf- fle their feet to the
The quarters fall and sound so sweet, he an-swers back with a Mam - bo beat.

B

Mar - di Gras Mam - bo, (Mam-bo, Mam-bo) Mar - di Gras Mam - bo, (Mam-bo, Mam-bo)

Mar-di Gras Mam-bo, oh, down in New Or - leans.

Tuba

Last Time:

Tuba

One Sweet Letter From You

The Firehouse Jazz Band

Harry Warren, Lew Brown, Sidney Clare - 1927

Pop. by Sophie Tucker. Rec: Kate Smith, Gene Austin,

Jimmy Dorsey Orch. (voc. Helen O'Connell) 1939,

Lionel Hampton Orch. (Dizzy, C. Hawkins, C. Christian, M. Hinton, Cozy Cole) 1939, etc.

Bb Part

C⁺7 **A** **F** **F7**

Oh dear how I need one sweet let-ter from you, how I'd like to

B^b **Gm7** **C7** **F** **B^b7** **F** **C⁺7**

read one, sweet let - ter from you. You know that you

F **F7**

left me, so wor - ried and blue, I al - ways keep

B^b **Gm7** **C7** **F** **B^b7** **F** **F7**

sing - ing, oh, what - 'll I do? Tho' it's not

B **B^b** **F7** **B^b** **F** **C7/G** **F** **F7**

fair and you don't care for me dear - ly, drop me a

B^b **G7** **C7** **C^o** **C7** **C⁺7**

line if you just sign "Yours Sin - cere - ly". You know that I'm

F **F7**

pray - ing, the night and day through, just ho - ping I'll

B^b **Gm7** **C7** **F** **B^bm6** **F** **C⁺7**

get one sweet let - ter from you.

Up A Lazy River

The Firehouse Jazz Band

Hoagy Carmichael/Sidney Arodin - 1931
Recorded: Louis Armstrong 1931,
Muggsy Spanier & Sidney Bechet's "Big Four"
1940, Mills Brothers 1952, Bobby Darin 1961,
Si Zentner's "twist" version was 1961 NARAS
Award winner, 1946 movie "The Best Years of
Our Lives".

224

Bb Part

Verse:

G Cm7 D7 G G° C D7G B7 C E7

I like la-zy weath-er, I like la-zy days, can't be blamed for hav-ing la-zy ways.

Am E7 Am E7 A7 E7A7 D7 G7 F#7 Gb7

Some old la-zy riv-er, sleeps be-side my door, whis-p'ring to the sun lit shore.

A E7 E+7 A7

Up a la-zy riv-er by the old mill-run, That la-zy la-zy riv-er in the noon-day sun.

D7 G D7 G F#7 F7

Linger in the shade of a kind old tree, Throw a-way your trou-bles, dream a dream with me.

B E7 A7

Up a la-zy riv-er where the rob-in's song A-wakes a bright new morn-ing, We can loaf a-long.

C C#° G F#7 F7 E7 A7 D7 G F#7 F7 E7

Blue skies up a-bove, ev-'ry-one's in love, Up a la-zy riv-er, how hap-py we will be,

A7 D7 G F#7 F7

Up a la-zy riv-er with me.

Bb Part

Published as if written by Joe Primrose in 1928. Actually based on old British song "The Unfortunate Rake" from the 18th century. Collected in early 1900's by John Lomax. There are dozens of verses added over the years.

Rec: Louis Armstrong 1929, Joe "King" Oliver 1930, Alex Hill (w/ Jabbo Smith, trmpt.) 1929, Jack Teagarden, Dukes of Dixieland, etc.

Verse:

A



When will I ev - er stop moan - in'? When will I ev - er smile?

My ba - by went and left me, She'll be gone a long, long while.

I feel so blue and heart - brok - en, What am I liv - ing for?

My ba - by went and left me, Nev - er to come back no more. I went

B

down to the Saint James In - firm - 'ry, My ba - by there she lay, Laid
 "What is my ba - by's chan - ces?" I asked old Doc - tor Sharp,
 go, let her go, God bless her, Where - ev - er she may be. She can

out on a cold mar - ble ta - ble, Well, I looked and I turned a - way.
 "Boy, by six o' - clock this eve - nin', she'll be play - in' her gold - en harp". Let her
 hunt this wide world o - ver, But she'll nev - er find a man like me.

1. I went down to St. James Infirmary.
 All was still as night,
 My gal was on the table,
 Stretched out so pale, so white.
 Tho' she treated me mean and lowdown,
 Somehow I didn't care,
 My soul is sick and weary,
 I hope we meet again up there. (CHORUS:)

CHORUS: Let her go, let her go, God bless her,
 Wherever she may be,
 She can hunt this wide world over,
 But she'll never find a man like me.

2. Sixteen coal-black horses,
 Hitched to a rubber-tired hack,
 Carried seven girls to the graveyard,
 And brought only six of them back.
 Now when I die, please bury me,
 In my milk-white Stetson hat,
 With a five-dollar gold piece on my watch chain,
 So they'll know I died standin' pat. (CHORUS:)

3. Six poker dealers for pall bearers,
 Let a whore sing my funeral song,
 With a red hot band just beatin' it out,
 Raisin' hell as we roll along.
 Now I may drowned in the ocean,
 May be killed by a cannonball,
 But let me tell you buddy,
 A woman was the cause of it all. (CHORUS:)

Shine

The Firehouse Jazz Band

226

C. Mack/L. Brown/F. Dabney - 1924

Rec: California Ramblers, Louis Armstrong's

New Sebastian Cotton Club Orch. 1931,

Benny Goodman, Bunk Johnson (George Lewis,
Baby Dodds) 1945, Bing Crosby & Mills Bros.

1932, Frankie Laine 1948, Ry Cooder, etc.

Bb Part

A F Shine 'Cause a - way your blues-ies, F° my hair is curl - y, C7

F Shine, 'Cause start with your shoes-ies, F° my teeth are pearl - y, C7 B7 Bb7

A7 Shine just each place up, make it look like new, Dm I al - ways wear a smile,

G7 Shine like your to face dress up, wear a smile or two. C7 in the la - test style.

B F Shine 'Cause your these and tho - sies, F° I'm glad I'm liv - ing, C7 B7 Bb7

A7 You'll find that ev - 'ry - thing will turn out fine. Dm A7 Dm take trou - ble smi - ling and the world is mine.

Gm7 Folks will shine up to ya', Ev - 'ry - one will "How - dy do" ya', I'm a luck - y fel - la', got the sun for my um - brel - la, F D7

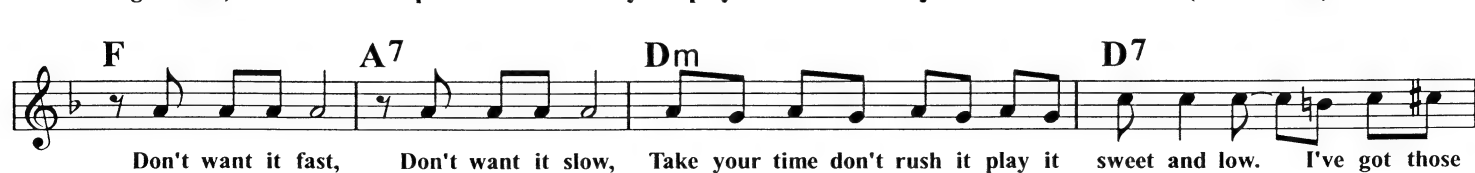
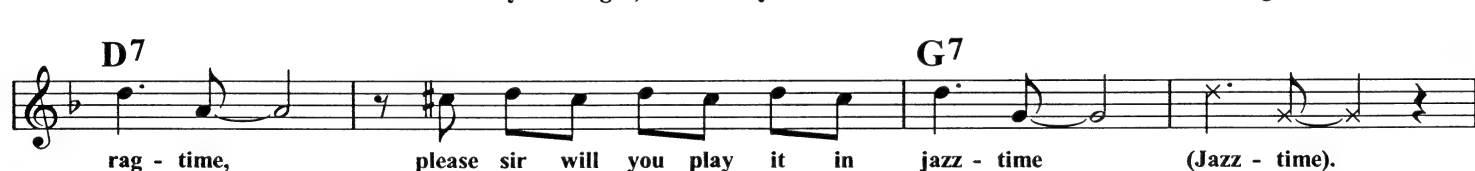
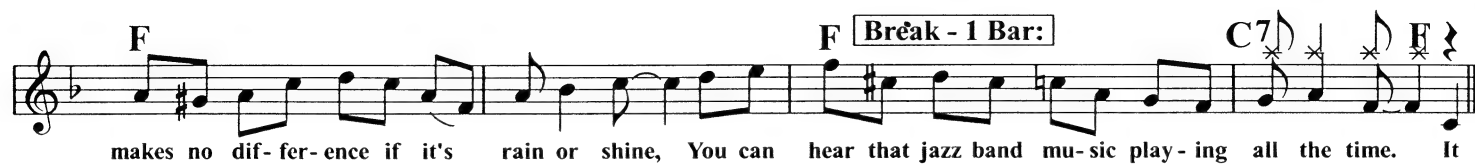
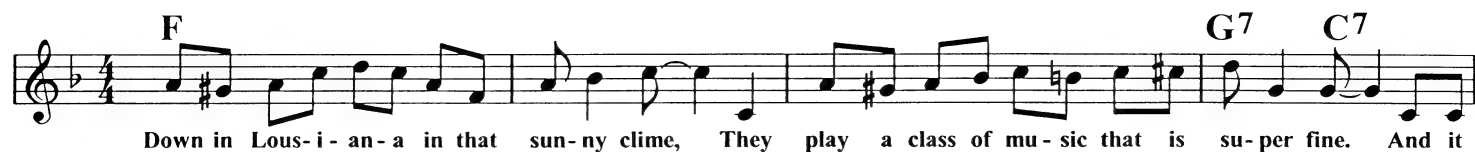
Gm You'll make the whole world shine. C7 C+7 F shine. C7 that's why they call me

The Jazz Me Blues

The Firehouse Jazz Band

Tom Delaney - 1921
 Rec. by the ODJB in 1921,
 Rec. by Les Paul in 1951,
 Most everybody else
 in between!

Bb Part



Solos at "C"

Bye Bye Blackbird

(I'm Your Mailman)

The Firehouse Jazz Band

228

Mort Dixon/Ray Henderson - 1926
Pop. by Eddie Canter
Rec. by Gene Austin, Nick Lucas,
Russ Morgan & Leo Reisman Orchs.
"Mailman" parody followed soon.

Bb Part

A

G Am7 D7 G

Pack up all my care and woe, Here I go, sing - ing low,
Make you hap - py, make you gay, that's 'cause I come twice a day,

G Bb° Am7 D7

Bye, Bye, Black - bird.
I'm Your Mail - man.

Am7 D7 Am7 D7

Where some - bod - y waits for me, sug - ar's sweet, so is she,
Knock your knock - er, ring your bell, bet you think that I am swell,

Am7 D7 G Am7 D7

Bye, Bye, Black - bird.
I'm Your Mail - man.

B

G7 B° E7

No one here can love and un - der - stand me.
I can come in an - y kind of weath - - - er,

Am A° D7

Oh what hard luck stor - ies they all hand me.
that's be - cause my bag is made of leath - - - er.

G B° E7

Make my bed and light the light, I'll ar - rive late to - night,
I don't mess with keys or locks, I just slip it in your box,

Am D7 G C7 G D7

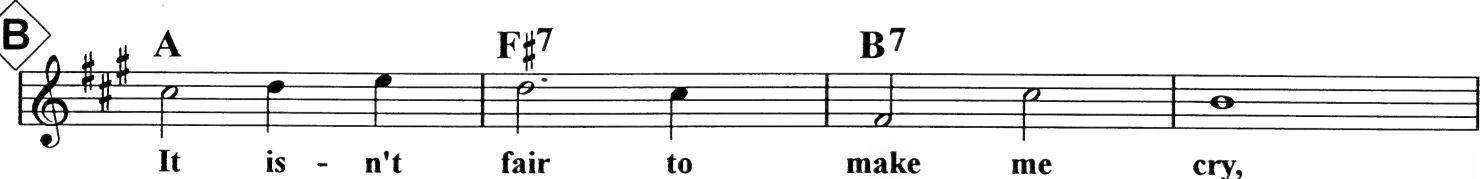
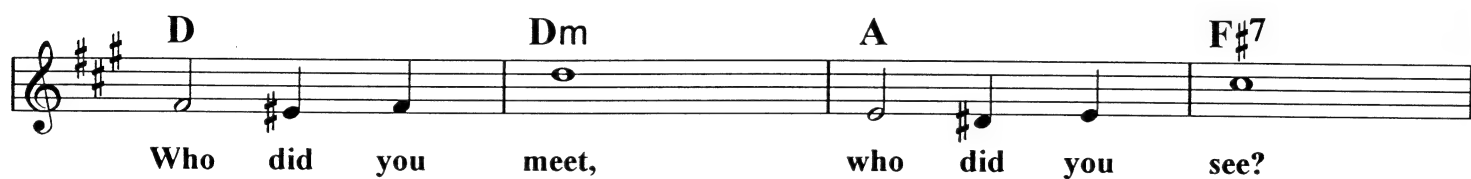
Black - bird, Bye, Bye.
I'm Your Mail - man.

Who Did You Meet Last Night?

The Firehouse Jazz Band

Bb Part

Recorded: Jimmy Lunceford Orch.
(voc. by Dan Grissom) 1939



I Like Bananas

(Because They Have No Bones)

The Firehouse Jazz Band

230

By Chris Yacich

Recorded by: The Hoosier Hot Shots,
Sharkey Bonano's New Orleans Band

Bb Part

A

F **G7**

I don't like your peach - es, They are full of stones,

C7 **F**

I like ba - na - nas be - cause they have no bones.

F **G7**

Don't give me to - ma - toes, Can't stand ice cream cones,

C7 **F**

I like ba - na - nas be - cause they have no bones. No

B **Bb** **F**

mat - ter where I go, with Su - zie, May, or An - na, I

G7 **C7**

want the world to know, I must have my ba - na - na!

F **G7**

Cab - ba - ges and on - ions, hurt my sing - ing tones,

C7 **F**

I like ba - na - nas be - cause they have no bones.

231

In A Shanty In Old Shanty Town

The Firehouse Jazz Band

Joe Young, Joe Siras, Little Jack Little - 1932
Rec: Ted Lewis Orch., Johnny Long Orch. 1940

Bb Part

A

It's on - ly a shan-ty in old shan-ty town, The

roof is so slant - y it touch - es the ground. But my

tum - bled down shack, By an old rail - road track, Like a mil -

lion - aire's man - sion, is call - ing me back. I'd

B

give up a pal - ace if I were a king, It's

more than a pal - ace, It's my ev - 'ry - thing. There's a

queen wait - ing there with a sil - ver - y crown, In a

shan - ty in old shan - ty town.

Mahogany Hall Stomp

232

By Spencer Williams - 1929

Named for Madam Lulu White's "Mahogany Hall", one of the finest bordellos in Storyville. Spencer (b. either 1880 or 1889 in New Orleans) was related to Madam Lulu and she raised him in Storyville, where he worked as a "professor", playing piano at a very early age. He later worked in Chicago, New York & Paris. He wrote or co-wrote: Tishomingo Blues, Everybody Loves My Baby, I've Found A New Baby, Royal Garden Blues, I Ain't Gonna Give Nobody None of This Jelly Roll, Shim-Me-Sha-Wabble, Basin St. Blues, etc. Rec: Titan Hot Five 1996. This version based on Louis Armstrong's 1938 big band recording, the 3rd of 17 he did.

Bb Part



Solos Here-Play As Written Last Time



After Last Ensemble,
Play "A" Once,
Jump To "Tag".

233

The Maple Leaf Rag

The Firehouse Jazz Band

Two of the original 4 sections:

Scott Joplin - 1899

Rec: New Orleans Rhythm Kings 1922,
Sidney Bechet's New Orleans Feet
Warmers 1932, Earl Hines Orch. 1934,
Tommy Dorsey Orch. 1936, Kid Ory's
Creole Jazz Band 1945, The Dukes
of Dixieland c. 1959, etc.

Bb Part

A

F F#° C7 F F#° C7 C#7 C7 C#7 C7 Fm F° F C#7 F G7 C7 F F° F C#7 F G7 C7 F Fine

B

C C7 (b) F F#° C7 F F#° C C7 (b) F F7 E7 Eb7 D7 Gm D7 Gm G9 C7 F D.C. 2nd Time

Play "A" twice,
Play "B" twice,
Play "A" once.

OH, LADY BE GOOD!

The Firehouse Jazz Band

George & Ira Gershwin - 1924. From musical: "Lady, Be Good".
Recorded: Paul Whiteman 1925, Cliff Edwards (Ukelele Ike) 1925,
Lil Armstrong, Benny Carter Orch. 1934, Benny Goodman Trio
1936, Red Norvo, Joe Sullivan's Cafe Society Orch. 1940, Bunk
Johnson 1945, Sidney Bechet, Count Basie Orch., Artie Shaw
Orch., Eddie Condon, etc. In 1941 film "Lady, Be Good",
1945 film "Rhapsody in Blue".

234

Bb Part

A

G C7 G G#°

Oh, sweet and love - ly la - dy be good! Oh

D7 G Am7 D7

la - dy, be good to me!

G C7 G G#°

I am so awf - ly mis - un - der - stood, So

D7 G C7 G G7

la - dy be good to me.

B

C C#° G B7

Oh, This please have some pit - y,
is tu - lip weath - er,

Em Am7 D7

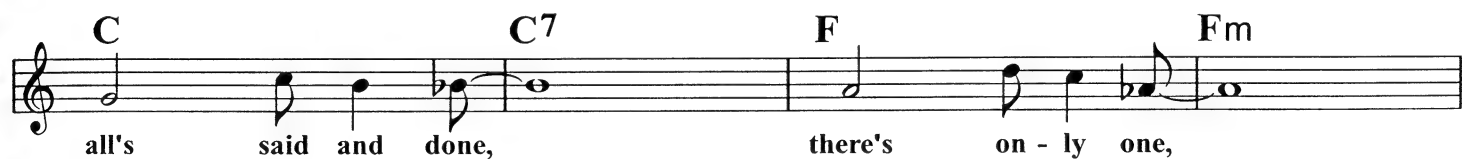
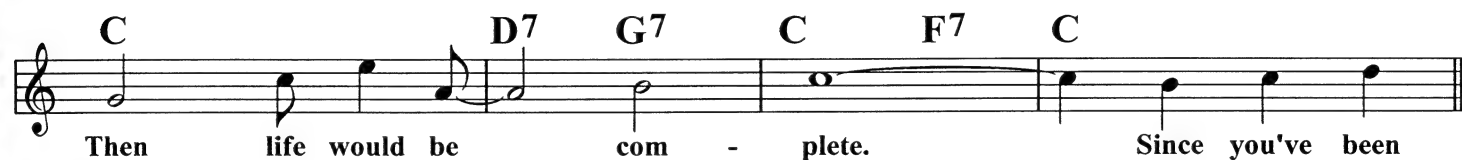
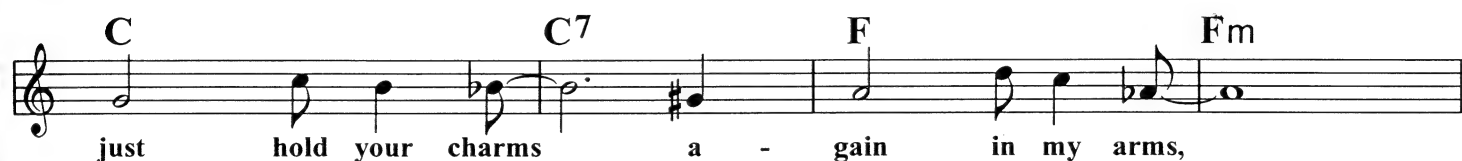
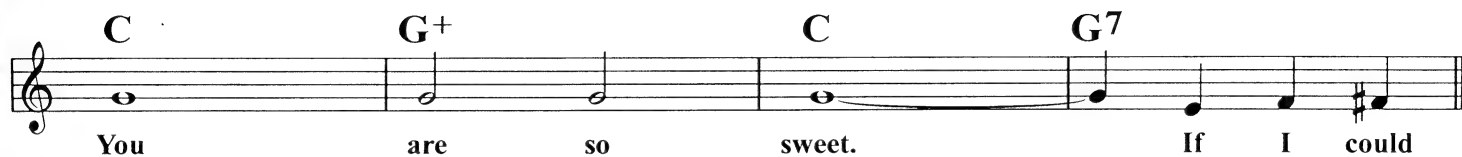
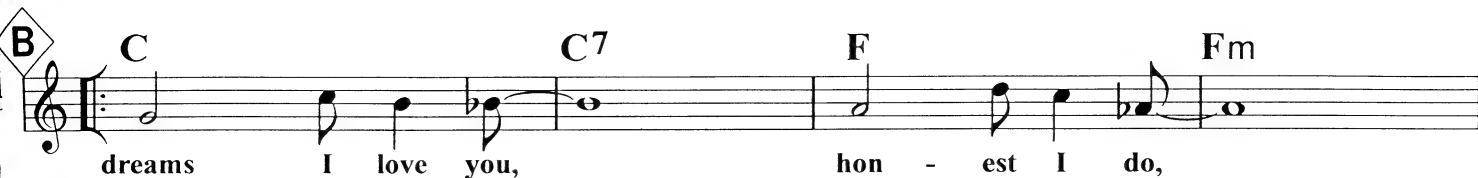
I'm all a - lone in this big cit - y. I tell you
So let's put two and two to - geth - er. I tell you

G C7 G G#°

I'm just a lone - some babe in the wood, So

D7 G C7 G

la - dy, be good to me!



GIRL OF MY DREAMS

The Firehouse Jazz Band
Originally a Waltz

Sunny Clapp - 1927

Introduced by Blue Steele & His Orch.

Popularized by Gene Austin,

Recorded: Armand Hug (New Orleans pianist),

Billy Kyle, Johnny Long, etc.

Bb Part

A

Dear, it seems years since we part - - - ed,
It's strange how life deals you sor - - - row,

Years full of tears and re - gret.
Sun - shine and joy al - ways nigh.

I've been a - lone brok - en to heart - - - ed,
We live and learn for to - mor - - - row, But

Try - ing so hard to for - get.
some - times the learn - ing comes high: Girl of my

Somebody Loves Me

The Firehouse Jazz Band

George Gershwin - 1924

from "George White's Scandals",

Rec: Paul Whiteman 1924, Cliff Edwards (Ukulele Ike) 1925,
Adrian Rollini's Orch. (B. Goodman, M. Klein, G. van Eps,
voc: Teagarden) 1934, Django 1937, Eddie Condon's Dixieland
All-Stars (voc: Teagarden) 1944, etc.

Bb Part

A

C Dm⁷ G⁷ C⁶ F⁹

Some - bod - y loves me, I won - der who?

C⁶ F⁹ Dm⁷ G⁷ C Dm⁷ G⁹

I won - der who he can be.

C Dm⁷ G⁷ C⁶ Am⁶

Some - bod - y loves me, I wish I knew,

Em F#7(b⁹) B⁷ Em A⁷

Who he can be wor - ries me. To ev - 'ry

B Dm Gm⁶ Dm Gm⁶ Dm⁶

guy who pas - ses by I shout "Hey, may - be,

Am⁷ D⁷ Am⁷ D⁷ G⁷

you were meant to be my lov - in' ba - by!"

C Dm⁷ G⁷ C⁶ F⁹

Some - bod - y loves me, I won - der who,

C Dm⁷ G⁷ C Fm⁶ C G⁷

May - be it's you.

JOE AVERY BLUES

237

Also known as:

"Joe Avery's Tune" and "The New Second Line"

THE FIREHOUSE JAZZ BAND

("B" & "C" melodies are loose ad lib)

Joseph "Kid" Avery was a New Orleans trombonist and bandleader born in 1892. He took the very old "Holler Blues" melody and made it his own.

Bb Part

A

C F C G7 C G7

B

All play every time:

C F7 G7 C

Solos begin here:

C G7 C G7

C

C F7 G7 C G7 C G7

Tag: {Last Time}

C C C C

Solos at "B":

Chorus:

C

mf

B \flat B \flat m F/C F7 B \flat B \flat m F/C F7

B \flat B \flat m F D7 G7 C7

B \flat B \flat m F/C F7 B \flat B \flat m F/C F7

B \flat B \flat m F/C D7 G7 C7 F

IX as written - Repeat for solos - After last solo go back to "C" & play to end with no repeats:

D

mp

B \flat B $^{\circ}$ F/C F7 B \flat B $^{\circ}$ F/C F7

B \flat B $^{\circ}$ F/C D7 G7 C7

B \flat B $^{\circ}$ F/C F7 B \flat B $^{\circ}$ F/C F7

B \flat B $^{\circ}$ F/C D7 G7 C7 F

E

B \flat B $^{\circ}$ F/C F7 B \flat B $^{\circ}$ F/C F7

B \flat B $^{\circ}$ F/C D7 G7 C \sharp 7 C7

B \flat B $^{\circ}$ F/C F7 B \flat B $^{\circ}$ F/C F7

B \flat B $^{\circ}$ F/C D7 G7 C7 F

The King Porter Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1906 - Copyright 1924.

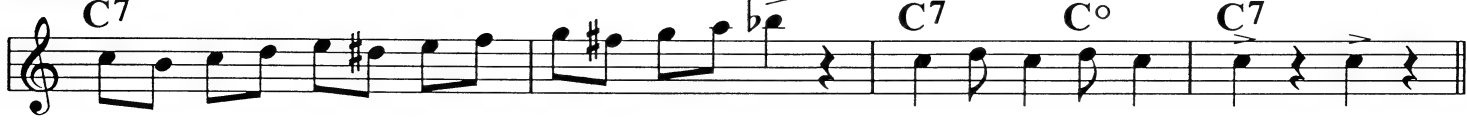
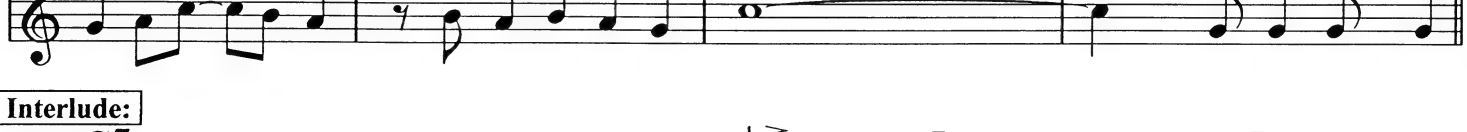
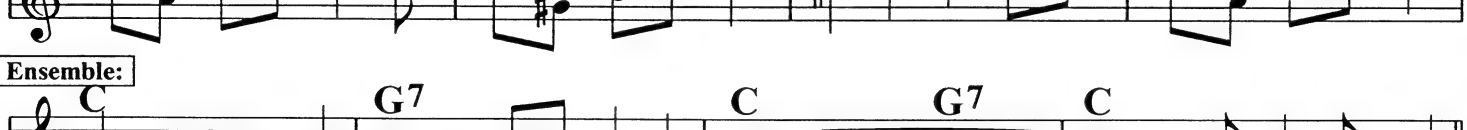
Rec: Jelly Roll Morton's Orch. 1923, Fletcher

Henderson Orch. 1928, Benny Goodman Orchestra

(playing famous Fletcher Henderson arr.) 1935.

Bb Part

Cornet ad lib solo:



D

B \flat 9 A9 A \flat 9 G9 F \sharp 9 B \flat F \sharp 7 F7 B \flat

B \flat 9 A9 A \flat 9 G9 F \sharp 9 C7 F7

Stop Time-4 Bars:

Play Chords Where Marked

B \flat B \flat E \flat

Time:

B \flat 9 A9 A \flat 9 G9 F \sharp 9 B \flat F \sharp 7 F7 B \flat

Bass:

Solos Here:

E B \flat E \flat B \flat B \flat E \flat B \flat 7

E \flat E \flat m B \flat G7

C7 F7 B \flat E \flat B \flat E \flat B \flat

After last solo
Play "D" (16 bars)
Jump to "Tag".

Tag:

B \flat E \flat B \flat B \flat E \flat B \flat

mp *pp*

THE CHANT

Mel Stitzel - 1926

Stitzel was pianist on early (1923) NORK recordings, Bucktown 5 (Muggsy) session in 1924, etc.

Also wrote "Doodle Doo Doo" and may have contributed to "Tin Roof Blues".

"Chant" recorded by Jelly Roll Morton's Hot Peppers 1926, Dixie Rhythm Kings 1929, Bob Scobey 1950's, etc.

Bb Part

The Firehouse Jazz Band

Horns only - 4 bars:

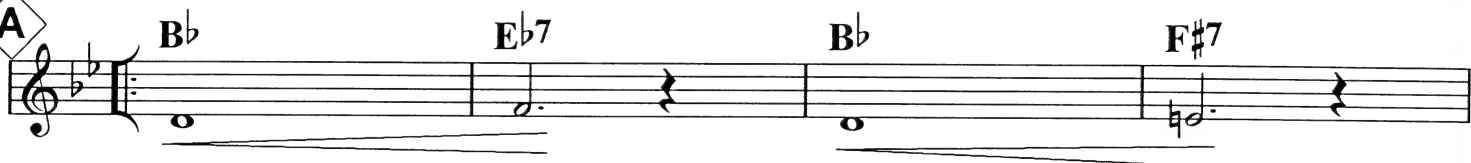


Bass:

Ensemble:



A



B

Horns only - 4 bars:

Bass:

Ensemble:



C



B Am E7 Am Dm

Am E7 Am **Rhythm Vamp:**

Am E7 Am A

A E7 A G7

Solos Here: **C** C B+ C B+

C7 E7 F A7

Dm A7 Dm A7

D7 D° D7 G7

D C7

F D7 G7

C B+ C A7

D7 G7 C

Solos at "C"

Bb Part

Rhythm Plays Downbeats Only:

Suez

THE FIREHOUSE JAZZ BAND

Ferdie Grofe & Peter DeRose - 1922
Grofe was staff arranger for Paul Whiteman.
He composed the "Grand Canyon Suite",
and orchestrated the first version of
Gershwin's "Rhapsody In Blue".
DeRose wrote "Deep Purple", "Rain",
"Wagon Wheels", etc.



Rhythm Vamp - 4 Bars:



A



Chorus:

G
saints go march - ing in, Oh when the

G D7
saints go march - ing in, Lord I

G G7 C Cm
want to be in that num - ber, When the

G D7 G D7
saints go march - ing in. Oh when the

2.
Oh when they come, on Judgement Day,
Oh when they come on Judgement Day,
Lord I want to be in that Number
When they come on Judgement Day.

3.
When Gabriel blows, that golden horn,
When Gabriel blows that golden horn,
Lord I want to be in that number
When Gabriel blows that golden horn.

4.
When they go thru, them Pearly Gates,
When they go thru them Pearly Gates,
Lord I want to be in that Number
When they go thru them Pearly Gates.

5.
Oh when they ring, them silver bells,
Oh when they ring them silver bells,
Lord I want to be in that Number
When they ring them silver bells.

6.
And when the angels, gather 'round,
And when the angels gather 'round,
Lord I want to be in that Number
When the angels gather 'round.

7.
And when the Lord, is shakin' hands,
Oh when the Lord is shakin' hands,
Lord I want to be in that Number
When the Lord is shakin' hands.

8.
Oh when the sun, refuse to shine,
Oh when the sun refuse to shine,
Lord I want to be in that Number
When the sun refuse to shine.

9.
Oh when they crown, Him Lord of All,
Oh when they crown Him Lord of All.
Lord I want to be in that Number
When they crown Him Lord of All.

10.
Oh when they gath-er 'round the throne,
Oh when they gather round the throne,
Lord I want to be in that Number
When they gather 'round the throne.

When the Saints Go Marching In

The Firehouse Jazz Band

Bb Part

Traditional spiritual song.

The most requested of all "Dixieland" songs, usually requested by folks who don't know any other Dixieland songs! Some bands (like Turk Murphy's) wouldn't even play it! The sign in Preservation Hall reads: "Requests \$1 - Saints \$5". "Saints" is a perfectly good New Orleans song, it's just been over-worked.

Slow dirge, may be played rubato or with New Orleans-style funeral cadence on drums:

Gm

Gm D7

Gm Cm

Gm D7 Gm Cm G D7

Ritard.....

I am

New Tempo:

Up-tempo Dixieland 2-beat:

Verse:

G G7 C C#dim

just a lone - ly trav - 'ler, Thru this

G D7

big wide world of sin, Want to

G G7 C C#dim

join that grand pro - ces - sion, When the

G D7 G

Saints Go March - ing In. Oh, when the

Out Chorus:

The Standard Riff for "Honeysuckle":

C

Am7 D7 Am7 D7 Am7 D7 Am7 D7

G C7 G C7 G G#°

Am7 D7 Am7 D7 Am7 D7 Am7 D7

G C7 G C7 G

D G7 Dm7/A C#°/Bb G7/B C G7/D Ab°/Eb C/E

A7 Em7/B C° A7/C# D7 A7/E F° D7/F#

Am7 D7 Am7 D7 Am7 D7 Am7 D7

G C7 G C7 G

Honeysuckle Rose

The Firehouse Jazz Band

Bb Part

Thomas "Fats" Waller/Andy Razaf - 1929
For Revue "Load of Coal"
First played on radio by Paul Whiteman Orchestra.
Rec: Fletcher Henderson Orch. 1932, Joe Sullivan 1933,
Adrian Rollini & His Tap Room Gang (w/ Wingy) 1935,
"A Jam Session At Victor" (Berigan, T. Dorsey, Waller) 1937,
Red Norvo (w/ Berigan, Jack Jenney, Krupa) 1935,
Mildred Bailey (w/ Berigan, etc.) 1935, etc.

A Am7 D7 Am7 D7 Am7 D7 Am7 D7

Just A Closer Walk

The Firehouse Jazz Band

This song tops the Alligator Jazz Club (Tokyo, Japan) list as the most recorded Dixieland song in recent times.
Recorded: The Young Tuxedo Brass Band (with Paul Barbarin on snare drum) 1958, Kid Thomas Valentine 1965, Dukes of Dixieland 1958, etc.
(Plus Red Foley and Sister Rosetta Tharpe)

Bb Part

Rubato Intro:

Ritard:

Time Begins - Not Too Fast! New Orleans "Street Beat" Works Well:

A

Just I a clos-er walk with Thee.
I am weak, but Thou art strong.

Grant it Je- sus, if You please.
Je- - - sus keep me from all wrong.

B

Dail - - - y be walk-in' close with Thee,
I'll be sat - is - fied as long Let it as I'

be, Dear Lord, Let it be.
walk let me walk with Thee.

Last Time - Rubato:

Ritard:

Bb Part

MA**(HE'S MAKING EYES AT ME!)**

Con Conrad - 1921 - A prolific composer of the era. Conrad wrote: Barney Google, The Continental, Lonesome & Sorry, Margie, Palestine, You've Got To See Mama Ev'ry Night, etc.

244

A

F C7 F

Lit - tle Lil - ly was oh! So sil - ly and shy, And all the

C7 Dm D° Gm7 C7

fel - lows knew, She would - n't bill and coo.

F C7 F

Ev - 'ry sin - gle night some smart fel - low would try, to cud - dle

G7 C7 C° C7

up to her, But she would cry:

B

F G7

"MA, he's mak - ing eyes at me!

C7 C+7 F

MA, he's aw - ful nice to me!

F D° C7

MA he's al - most break - ing my heart,

C7 F C7

I'm be - side him, Mer - cy! Let his con - science guide him!
If you peek in, Can't you see I'm goin' to weak - en?

C

F G7

MA, he wants to mar - ry me,

C7 Bb7 A7 D7 G7 C7

Be my hon - ey bee.

F F° C7 F F° C7

Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,
Me, I'm meet - ing with re - sis - tance, I shall hol - ler for as - sis - tance!

G7 C7 F Bb7 F

MA, he's kiss - ing me!"

Chorus:

Medium Swing

B

B \flat **E \flat**

Nev - er hit your grand - ma with a sho - vel, It

F7 **B \flat** **A7** **A \flat 7**

makes a bad im - press - ion on her mind. In a

G7 **C7**

bet - ter way im - part all the love things in your heart, For it's

C7 **F7**

poss - i - ble she may re - tort in kind. Re -

C **B \flat** **E \flat**

mem - ber Gran - ny's known you since a ba - by, And

F7 **D7**

ev - en though in fun 'twould prove a shock, Do re -

G7 **Cm**

spect her ag - ed head, Stay the sho - vel and in - stead, Paste your

F7 **B \flat** **E \flat 7** **B \flat**

dear old sweet old grand - ma with a rock!

Never Hit Your Grandma With A Shovel

The Firehouse Jazz Band

H. W. Hanemann - 1931

Bb Part

Verse: *Rubato*

The musical score is written for a Bb instrument in a key of Bb major (three flats). It consists of six staves of music. The first staff begins with a diamond-shaped box containing the letter 'A', indicating the start of the first section. Chords are written above the staff: Bb, Eb, F7, and Bb. The lyrics are: "A grand-ma with her grand-child, Sat by the kitch-en door, Of a".

The second staff continues the melody with chords Bb, C7, and F7. The lyrics are: "quaint old-fash-ioned house built long a-go. The".

The third staff has chords Bb, Eb, F7, and Bb. The lyrics are: "lit-tle lass grew rest-less, As on the eve-ning wore, For she".

The fourth staff has chords C7 and F7. The lyrics are: "felt the time was fleet-ing ver-y slow. "I".

The fifth staff has chords D7 and Gm. The lyrics are: "must do some-thing!" cried the girl, and seized a near-by spade, But a".

The sixth staff has chords C7, F, Gm7, C7, and F7. The tempo marking "Ritard....." is placed above the staff between the F and Gm7 chords. The lyrics are: "pass-ing strang-er blocked her swing, whilst these wise words he said:".

Everybody Loves My Baby

The Firehouse Jazz Band
(Original Version)

Clarence Williams/Jack Palmer-1924
Introduced by Clarence Williams'
"Blue Five" featuring Louis Armstrong.
Popularized by Ruth Etting,
Rec: Earl Hines, Sharkey Bonano,
Max Kaminsky, Firehouse Five Plus Two, etc.
1955 Doris Day film "Love Me Or Leave Me"

Bb Part

Verse:

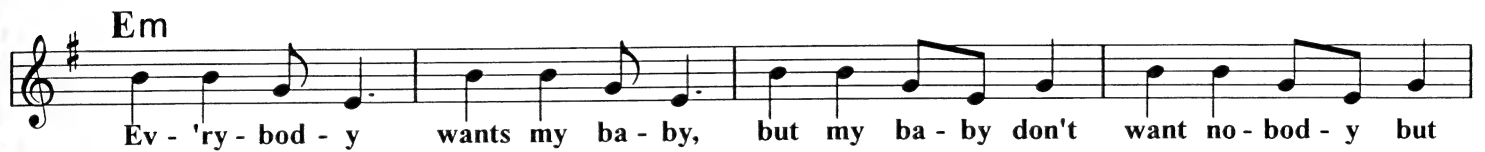
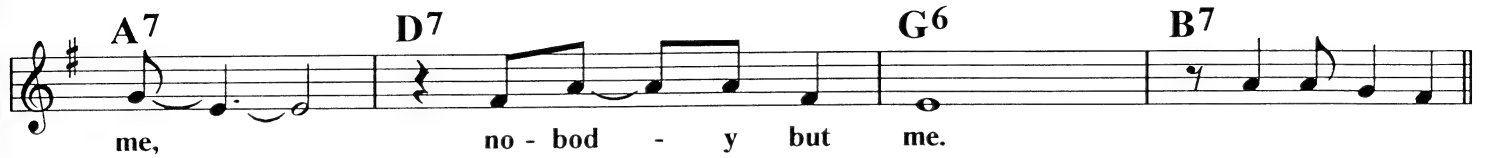
Em B7 Em C7 B7
I'm as hap - py as a king, Feel - in' good 'n' ev - 'ry - thing.

Em C7 Em C7 B7
I'm just like a bird in Spring, Got to let it out.

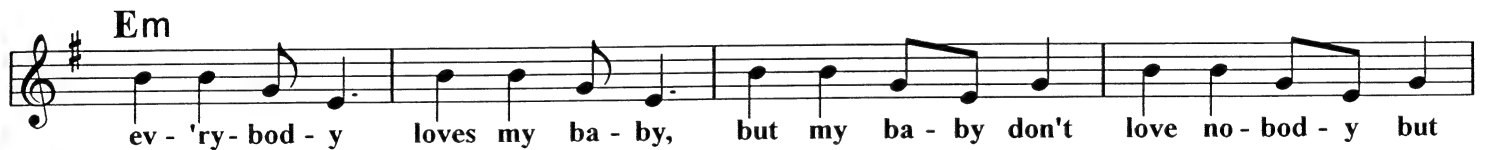
Em B7 Em C7 B7
It's my sweet - ie, can't you guess? Wild a - bout her, I'll con - fess;

Em C7 Em C7 B7
Does she love me? Oh, my, yes! That's just why I shout:

Chorus:



She
She's
Now



Rockin' Chair - P.2
Bb Part

Chorus:

B F Ol' rock-in chair's got me, F⁹ cane by my side. B^b B^bm

F Fetch me that gin, D⁺7 D⁷ son, G⁷ 'fore I tan your hide. G⁷(^b5) C⁷

F Can't get from this cab-in, Dm goin' no- where; Bm⁷(^b5) E⁷ Am D⁷

G⁷ Just sit me here grab-bin' at the flies 'round this rock-in' chair. Gm⁷ C⁷ F

C B^b9 My dear old Aunt Har-ri-et, F in heav-en she be,

Bm⁷(^b5) E⁷ Am Dm⁷ G⁷ Send me sweet char-i-ot, C⁷ For the end of the trou-ble I see.

F Ol' rock-in' chair gets it, F⁹ Judge-ment Day is near, B^b B^bm

F D⁷ G⁷ Chained to my rock-in' Gm⁷(^b5) C⁷ F chair.

Rockin' Chair

The Firehouse Jazz Band

Hoagy Carmichael - 1929

Louis Armstrong Orch. with Hoagy as vocalist 1929,
Hoagy Carmichael Orch. (Bix, Bubber Miley, T.
Dorsey, Goodman, Freeman, Venuti, Lang, Krupa,
etc.) *Wow! What a Band!* 1930, Mills Bros. 1932,
Sidney Bechet Trio 1952, Jack Teagarden, Mildred
Bailey & the Delta Rhythm Boys, etc.

Bb Part

Verse:

A F F7 B \flat Dm7 Ddim Gm7(\flat 5)

Moon- light, On Swa-nee's mud- dy shore,

F C+9 F C+9

By my door, _____

F F7 B \flat Dm7 Ddim Gm7(\flat 5)

Mu- sic I've of- ten heard be- fore,

F C+7 F B \flat 7 F

Hear't no more. _____

A7 Dm A7 A7 Dm

Years have slipped a- way and left me long- in'

Optional Top Notes:

G9 C G7 C7 C+7

For the days of hap- pi- ness I'll see no more.

Chorus:

The musical score for the chorus of 'Nobody's Sweetheart' is presented in ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the notes, and the chords are indicated above the staff lines. The score begins with a repeat sign and a box around the G chord. The melody features a mix of quarter, eighth, and half notes, with some phrases spanning across bar lines. The chords include B, G, F#7, F7, E7, A7, D7, Em, C, and Cm. The lyrics are: 'no-bod-y's sweet-heart now, They don't ba-by you some how. Fan-cy hose, silk-en gown, you'd be out of place in your own home town. When you walk down the av-e-nue, I just can't be-lieve that it's you, Paint-ed lips, paint-ed eyes, Wear-ing a bird of Par-a-dise. It all seems wrong some-how, That you're no-bod-y's sweet-heart now.'

B **G** **F#7** **F7** **E7**
no-bod-y's sweet-heart now, They

A7
don't ba-by you some how.

D7 **Em**
Fan-cy hose, silk-en gown, you'd be

A7 **D7**
out of place in your own home town. When you

C **G** **F#7** **F7** **E7**
walk down the av-e-nue, I

A7 **G7**
just can't be-lieve that it's you,

C **Cm**
Paint-ed lips, paint-ed eyes,

G **Dm** **E7** **A7** **D7**
Wear-ing a bird of Par-a-dise. It

G **F#7** **F7** **E7**
all seems wrong some-how, That you're

Am **Cm** **D7** **G**
no-bod-y's sweet-heart now.

Nobody's Sweetheart

The Firehouse Jazz Band

Gus Kahn, Ernie Erdman, Billy Meyers, Elmer Schoebel - 1923

Introduced in "The Passing Show of 1923" by Ted Lewis.

Rec: Isham Jones Orch. 1924, Red Nichols & His 5 Pennies (Miff, Russell, Kress) 1928, Mc Kinney's Cotton Pickers (Don Redman) 1928, Charles Pierce Orch. (Muggsy, Tesch) 1928, McKenzie & Condon's Chicagoans (McPartland, Tesch, Freeman, Sullivan, Krupa) 1927, Paul Whiteman Orch. (Teagarden, Tram) 1930, Cab Calloway Orch. 1931, Mills Brothers 1932, Louis Armstrong Orch. (Louis Jordan) 1932, etc.

1944 movie "Atlantic City", 1951 movie "I'll See You In My Dreams" with Doris Day

Bb Part

Verse:

A **G** **E7**

You In were a ev-sim-ple bod-y's of sweet-ging-heart, ham,

Am **D7** **G**

Not I so can long see a-you go. still. And in As you

Em **D** **B7**

our went home town, way, Each At boy close a-of round, day,

Em **A7** **D7**

Longed Past to the be old your red beau. mill. But You're

A7 **Em** **A7** **D** **C#7** **C7** **B7**

things dressed are in diff-sat- 'rent ins to-to day, day, I'm But

Em **A7** **D7**

might-still y your sor-ry seem to to say: say: You're

Gm **D7**

pow - der, an' for store - bought hair, De
pin ma - self close for to his side, If ah
ask him for a cold ten - spot, What it

D7 **Gm** **A7** **D7**

man I love, would not gone no - where, no - where. Got de
flag his train, I he's sho' can - ride. I
takes to git it, he's cert - 'nly got. A
Lawd, a
Oh,

C **Chorus:** **G** **C7** **G** **G7**

St. Lou - is Blues jes as blue as I can be, Dat
loves dat man lak a school-boy loves his pie, Lak a
black head - ed gal makes a freight train jump the track, Said a
blond head - ed wom - an makes a good man and leave the town, I said
ash - es to ash - es, and dust to dust, I said

C7 **G**

man got a heart lak a rock cast in the sea, Or
Ken - tuck - y Col' - nel loves his mint an' rye, I'll
black head - ed gal makes a freight train jump the track, But a
blond head - ed woman makes a good man and leave the town, But a
ash - es to ash - es and dust to dust, If my

D7 **G**

else he would - n't have gone so far from me.
love ma ba - by till the day ah die.
long tall gal makes a preach - er ball the jack.
red - head - ed woman makes a boy slap his pa - pa down.
blues don't get you, My jazz - ing must.

Solos at "C"

The minor section of St. Louis Blues (section "B") is often played with a straight-8th-note Latin feel. Specifically, it is a Tango-like rhythm related to the older Tangano. This seems to be historically correct plus it adds variety to the performance.

St. Louis Blues

THE FIREHOUSE JAZZ BAND

Originally in Key of "G"

W. C. Handy - 1914

One of the best-known of all blues songs. Recorded 1925 by Bessie Smith, 1930 by Louis Armstrong, and hundreds more in later years.

Bb Part

Melody Solo - 1 Bar:

N.C. (Bass, Trmb, etc.) C G G7

I hate to see,
Been to de Gyp-sy,
You ought to see,

de ev'-nin' sun go down,
to get my for-tune tole,
dat stove-pipebrown of mine.

C7 G

Hate to see,
To de Gyp-sy,
Lak he owns

de ev'-nin' sun go down,
done got ma for-tune tole.
de Di-mond Jos-eph line,

D7 G

'Cause ma ba-by,
'Cause I'm most wild
He'd make a cross-eyed

he done left dis town.
'bout my Jel-ly Roll.
wo-man go stone blin'.

A G C7 G G7

Feel-in' to-mor-row
Gyp-sy done tole me,
Black-er than mid-night,

lak ah feel to-day,
"Don't you wear no black".
teeth lak flags of truce,

C7 G

Feel-in' to-mor-row
Yes she done tole me,
Black-est man

lak ah feel to-day,
"Don't you wear no black,
in de whole St. Louis,

D7 G

I'll pack my trunk,
Go to St. Louis,
Black-er de ber-ry,

make my git-a-way.
You can win him back".
sweet-er am de juice.

St. Lou-is
Help me to
A-bout a

B Gm D7

wo-man,
Cai-ro,
crap game,

with all her dia-mon' rings,
make St. Louis by ma-self,
he knows a pow'-ful lot,

Pulls dat
Git to
But when

D7 Gm

man 'round,
Cai-ro,
work-time comes,

by her a-pron strings.
find ma ole friend Jeff.
he's on de dot.

'Twant for
Gwine to
Gwine to

I've Found A New Baby

The Firehouse Jazz Band

Jack Palmer & Spencer Williams - 1926
Intro. by Clarence Williams Blue Five
Rec. by Ted Lewis, Ethel Waters,
Benny Goodman, etc.

Bb Part

Verse:

Em C7 B7 E7 G#° Am
Ev - 'ry - bod - y look at me, hap - py fel - low you will see,

F#° F7 Em C7 B7
I've got some - one nice, oh gee! Oh what joy, what bliss!

Em C7 B7 E7 G#° Am
Just the trea - sure that I need, Pure as gold and guar - an - teed.

F#° F7 Em B7
Is she pret - ty? Yes in - deed! Let me tell you this: I've found a new

Segue:

"Found A New Baby" has been a popular tune for Dixie bands for many years, but there is always debate about the bridge (letter "B").

This version shows the melody resting on "1" and beginning on the upbeat. Some musicians swear that this is correct. Others swear that the melody should begin on the downbeat with no rest. Still others swear that the first two notes of the bridge are pick-up notes played before the downbeat.

In other words, play it any way you like but swear while you're doing it!

CHORUS:

A

Em C7 B7 Em E7
 ba - by, I've found a new girl, My fash - ion plate

A7 D7 G C7 B7
 ba - by has got me a - whirl. Her new kind o'

Em C7 B7 Em E7
 lov - in', done made me her slave, Her sweet tur - tle

A7 D7 G C7 G
 dov - in' is all that I crave.

B

B7 Em
 Sweet - est miss, with a kiss, full o' bliss, can't re - sist some - how.

A7 D7 B7 C#m7D° B7/D#
 Tells me lies, but she's wise, naugh - ty eyes mes - me - rize I vow, And how! I don't mean

C

Em C7 B7 Em E7
 may - be, I just had to fall, I've found a new

A7 D7 G C7 B7
 ba - by, New ba - by that's all. I've found a new

B

Em Bass: Bass:

B7 Em B7

Em Bass: Bass:

B7 Em G7

C

C B7 B \flat 7 A7

D7 G7 C C $^{\circ}$ Dm7 G7

C B7 B \flat 7 A7

D7 G7 C Cornet, Clarinet, etc:

D

E Tromb, Bass, etc:

G

G7

Segue To Solos:

Solos - ad lib:

E

Chords: C, B7, B \flat 7, A7, D7, G7, C, C $^{\circ}$, Dm7, G7, C, B7, B \flat 7, A7, D7, G7, C, F7, C, G7. **Fine**

Continue After Last Solo:

F

Chords: E, G, G7. *mp*

Soft "Shuffle Chorus":

G

Chords: C, A7, D7, G7, C, Dm7, G7. *pp*

After "Shuffle Chorus" Play "E"
(16 Bars) Once as out chorus:

That's A' Plenty

The Firehouse Jazz Band

Page 1 of 3

Lew Pollack/Ray Gilbert - 1914
Rec. by Prince's Orch. 1914
New Orleans Rhythm Kings 1923
Jan Savitt Orch. 1938, Red Nichols,
Bobby Hackett, Sidney Bechet, etc.

Bb Part

Musical score for Bb Part of "That's A' Plenty". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some rests and ties. Chord symbols are placed above the staff to indicate harmonic structure. The score includes a 2-Bar Break section and a final measure with a double bar line.

Chord symbols: Em, B7, Em, B7, Em, B7, Em, D7, G, G#°, D7, G, G7, C, C#°, G, E7, A7, D7, G, B7.

2-Bar Break:

Section marker: A

Bb Part

Hello, Dolly

The Firehouse Jazz Band

Jerry Herman - 1963

Broadway musical "Hello, Dolly"

Song almost went un-recorded,
but Louis Armstrong had #1 hit song
& NARAS award winner.

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A

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so
 nice to have you back where you be - long. You're look - ing
 swell, Dol - ly, we can tell, Dol - ly, You're still
 glow - in', you're still crow - in', you're still go - in' strong. We feel the

B

room sway - in', for the band's play - in' one of
 your old fa - v'rite songs from way back when. So,
 take her wrap, fel-las, Find her an emp - ty lap, fel-las,
 Gol - ly gee, fel-las, Find her a va - cant knee, fel-las,
 Dol - ly - 'll nev - er go a - way a - gain!

Last Time:

Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way,
 Dol - ly - 'll nev - er go a - way a - gain!

Indiana - P.2
Bb Part

Chorus:

B

gain in In - di - an - a, And it
seems that I can see The gleam - ing
can - dle light still shin - ing bright Thru the
syc - a - mores for me. The new - mown
C
hay, sends all its fra - grance From the
fields I used to roam. When I
dream a - bout the moon-light on the Wa - bash, Then I
long for my In - di - an - a home. Back home a -

Chorus: B

G F#7 F7 E7 A7

D7 G G7

C Cm G E7

A7 D7

G F#7 F7 E7 A7

B7 D#° Em Eb7

G/D B7 Em C#°

G/D D7 G D7

Back Home Again In INDIANA

The Firehouse Jazz Band

James Hanley & Ballard MacDonald - 1917
 Rec. by Eddie Condon 1928, Red Nichols
 1929, Casa Loma Orch. 1932, Earl Hines
 1939, Art Tatum 1940, Bobby Hackett &
 Jack Teagarden 1957, etc.

Bb Part

Verse:

A

I have al-ways been a wand-er-er,

O-ver land and sea,

Yet a moon-beam on the wa-ter

Casts a spell o'er me.

A-vis-ion fair I see,

A-gain I seem to be: Back home a-

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My Melancholy Baby

The Firehouse Jazz Band

Bb Part

Ernie Burnett & George Norton - 1912
 Rec: Charleston Chasers (Red Nichols,
 Miff Mole, Vic Berton, Carl Kress, etc.) 1928,
 Gene Austin 1928, Teddy Wilson 1936,
 Bing Crosby 1939, Benny Goodman 1938,
 Sidney Bechet 1952, Leon Redbone 1977, etc.

A

Come, sweet-heart mine, don't sit and pine, tell me of the cares that make you feel so blue.

What have I done? Answer me Hon', have I ev-er said an un-kind word to you?

My love is true, and just for you, I'd do al-most an - y-thing at an - y time.

Dear when you sigh, or when you cry, some-thing seems to grip this ver-y heart of mine.

B

F **F/A** **D⁺7** **D7**

Come to me my mel - an - chol - y ba - - - - by.

G7 **Gm7** **D7** **Gm**

Cud - dle up and don't be blue.

Gm7 **C7** **Gm7** **Dm** **G7** **C7**

All your fears are fool - ish fan - cy may - - - - be,

F **Dm7** **G7** **C7F#°** **C7**

you know dear that I'm in love with you.

F **F/A** **D⁺7** **D7**

Ev - 'ry cloud must have a sil - ver lin - - - - ing.

G7 **Gm** **D7** **Gm**

Wait un - til the sun shines through.

Bb **B°** **F/C** **D7**

Smile my hon - ey dear, while I kiss a - way each tear, Or

Gm7 **C7** **F** **Bbm6** **F**

else I shall be mel - an - chol - y too.

255

Alexander's Ragtime Band

The Firehouse Jazz Band

Irving Berlin - 1911

Rec. by Prince's Orch. & the Victor Military Band 1912,
Bessie Smith 1927, Miff Mole's Molars (with Red Nichols)
1927, Boswell Sisters 1935, Louis Armstrong 1937, Bing
Crosby 1938, etc.

Bb Part

Verse:

A

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. Above the first staff are the chords D, D7, G, and A7. The lyrics for the first staff are: 'Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,'. The second staff has chords D, E7, and A7 above it. The lyrics are: 'Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?'. The third staff has chords D, D7, G, and A7 above it. The lyrics are: 'Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al-ex-an-der's'. The fourth staff has chords D, D7, G, G#°, D, A7, D, and D7 above it. The lyrics are: 'grand stand, brass band, Ain't you com-in' a-long? Come on and'. The score ends with a double bar line and a key signature change to one sharp (F#).

Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,

Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?

Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al-ex-an-der's

grand stand, brass band, Ain't you com-in' a-long? Come on and

Chorus:

B

hear, Come on and hear Al - ex - an - der's rag - time band, Come on and

hear, Come on and hear, It's the best band in the land, They can

play a bu - gle call like you nev - er heard be - fore, So nat - ur - al that you want to go to war;

That's just the best - est band what am, hon - ey lamb, Come on a -

C

long, Come on a - long, Let me take you by the hand, Up to the

man, Up to the man who's the lead - er of the band, And if you

care to hear the Swan - ee Riv - er played in rag - time, Come on and

hear, Come on and hear, Al - ex - an - der's Rag - time Band.

Solos at "B"

Chorus:

B

Rock - A - Bye Your Ba - by With a Dix - ie Mel - o - dy,

when you croon, croon a tune from the heart of Dix - ie.

Just hang my cra - dle, Mam - my mine, Right on that Mas - on - Dix - on Line,

And swing it from Vir - gin - ia, To Ten - nes - see with all the lovethat'sin ya'.

C

Weep no more my la - dy, sing that song a - gain for me, And

Old Black Joe, just as though you had me on your knee.

A mil - lion ba - by kiss - es I'll de - liv - er, The min - ute that you sing the Swan - ee Riv - er,

Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

Rock-A-Bye Your Baby

Jean Schwartz - 1918

Lyrics by Sam Lewis & Joe Young

Intro. in musical "Sinbad" by Al Jolson,

Rec. Judy Garland, Aretha Franklin, etc.

Schwartz also wrote "Bedelia" and

"Chinatown, My Chinatown"

With A Dixie Melody

The Firehouse Jazz Band

Bb Part

Verse:

A

Mam - my mine, Your lit - tle roll - in' stone that rolled a - way, strolled away.

Mam - my mine, Your roll - in' stone is roll - in' home to - day, there tostay.

Just to see your smil - in' face, Smile a wel - come sign.

When I'm in your fond em - brace, Lis - ten Mam - my mine:

The 12th St. Rag

The Firehouse Jazz Band

Euday L. Bowman - 1914

Rec. by Ted Lewis 1923, Louis Armstrong's Hot 7, 1927, Fats Waller 1935, Andy Kirk 1940, Lester Young 1939, Lionel Hampton 1939, Sidney Bechet 1941, Liberace 1954, Frankie Carle 1948. It was Pee Wee Hunt's 1948 recording that was most popular.

Bb Part

Section A (Measures 1-8):

- Measure 1: C7
- Measure 2: C7
- Measure 3: C7
- Measure 4: C7
- Measure 5: C7
- Measure 6: F
- Measure 7: C7
- Measure 8: F

Section B (Measures 9-16):

- Measure 9: G7
- Measure 10: C7 (Break! 2 Bars:)
- Measure 11: F
- Measure 12: C7
- Measure 13: F
- Measure 14: F7
- Measure 15: Bb7
- Measure 16: C#7

Back to Top - With Intro:

The standard "Doo-wack-a-doo" chorus for 12th Street Rag:

"+" = closed with hand, plunger mute, etc.

"0" = open horn

Section A (Measures 1-15):

- Measure 1: F
- Measure 2: 0
- Measure 3: 0
- Measure 4: +
- Measure 5: 0
- Measure 6: 0
- Measure 7: +
- Measure 8: 0
- Measure 9: 0
- Measure 10: +
- Measure 11: 0
- Measure 12: 0
- Measure 13: +
- Measure 14: 0
- Measure 15: 0

Measure 16: Etc.

The Darktown Strutters' Ball

Bb Part

The Firehouse Jazz Band

Shelton Brooks - 1917

A leading black composer of the era,
Also wrote "Some of These Days" and
"Walkin' the Dog".

On the 1st recording session (Jan. 30, 1917)
of the Original Dixieland Jazz Band.

Rec. by Mugsy Spanier 1928, Luis Russell 1932,
Miff Mole (with Red Nichols) 1927, Ted Lewis
1927, Sidney Bechet 1954, etc.

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Verse:

A

I've got some good news, Hon-ey, An in-vi-ta-tion to the Dark-town Ball, It's a
We'll meet our high-toned neigh-bors, An ex-hi-bi-tion of the "Ba-by Dolls", And each
ver-y swell af-fair, All the "high-browns" will be there. I'll wear my
one will do their best, Just to out-class all the rest. And there'll be
high silk hat, and a frock tail coat, You wear your Par-is gown, and your new silk shawl, There
danc-ers from ev-'ry for-eyn land, The clas-sic, buck and wing, and the wood-en clog. We'll
ain't no doubt a-bout it babe, We'll be the best dressed in the hall. I'll be
win that fif-ty dol-lar prize, When we step out and "Walk the Dog".

Chorus:

B

down to get you in a tax-i Hon-ey, You bet-ter be read-y a-bout half-past eight.

C

Now Dear-ie, don't be late, I want to be there when the band starts play-ing, Re -
mem-ber when we get there, Hon-ey, The two-steps I'm goin' to have 'em all. Goin' to
dance out both my shoes, When they play the "Jel-ly Roll Blues", To -
mor-row night at the Dark-town Strut-ters' Ball. I'll be

Chorus:

A

D **A⁺7** **D**

Chi - na - town, my Chi - na - town,

D **D^o** **A⁷**

Where the lights are low,

A⁷ **F[#]7** **Bm**

Hearts that know no oth - er land,

E⁷ **A⁷** **A⁺7**

Drift - ing to and fro.

B

D **A⁺7** **D**

Dream - y, dream - y, Chi - na - town,

D **D⁷** **D⁺7** **G** **B⁷/F[#]** **Em**

Al - mond eyes of brown,

G **Gm⁶** **D** **A^m6/C** **B⁷**

Hearts seem light and life seems bright, In

E⁷ **A⁷** **D** **D[#]o** **Em⁷** **A⁷**

dream - y Chi - na - town.

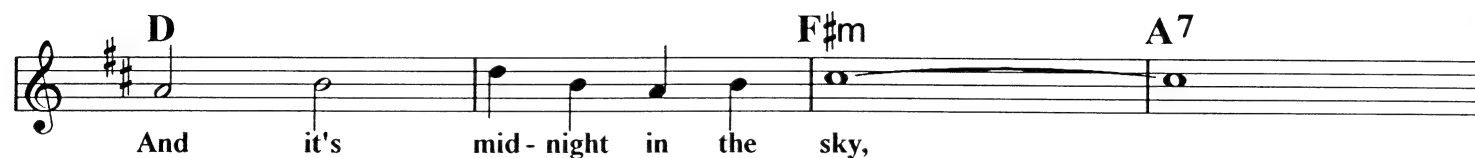
CHINATOWN, MY CHINATOWN

The Firehouse Jazz Band

Bb Part

Verse:

Jean Schwartz & William Jerome - 1906
 Rec. by Louis Armstrong 1931, Mills
 Brothers 1932, Ray Noble Orch. 1935,
 Tommy Dorsey's Clambake 7 - 1938,
 Sidney Bechet 1954, Louis Prima, etc.
 Schwartz also wrote "Rock-A-Bye Your Baby".



(All) The Girls Go Crazy 'Bout the Way I Walk

Bb Part

The Firehouse Jazz Band

Edward "Kid" Ory - c. 1916
Original title: "All the Whores Like the Way I Ride".
Ory was bandleader/trombonist at Pete Lala's, etc.
in Storyville. He later played with King Oliver's
and Louis Armstrong's bands, etc. Also wrote
"Muskrat Ramble" & "Ory's Creole Trombone".
Recorded by Bunk Johnson with Lu Watters' Yerba
Buena Jazz Band (Turk Murphy, etc.), 1944, Bunk with
his own band 1945, Turk Murphy's band 1979, etc.

Stop Time-2 Bars:

A

Stop Time-2 Bars:

All the

Solos Begin Here:

B

girls on go their craz - y 'bout the way that I walk, The
on their knees say - in' "Ba - by", sayin'

way that I walk, Hon - ey 'bout the way I walk. Yes, all the
"Ba - by", Craz - y 'bout the way I walk. Yes, they fall

girls on go their craz - y 'bout the way that I walk, 'Bout the
on their knees plead - in' "Ba - by", say - in'

way that I walk, Hon - ey 'bout the way I walk. They fall
"Ba - by", Craz - y 'bout the way I walk.

On to "C" After last solo:

Chorus: 1st Time Soft:

C

Musical notation for the first time of the chorus, marked "Soft". The notation is in G major (one sharp, F#). The first staff begins with a treble clef and a key signature of one sharp. The melody is written in eighth and quarter notes. Chords F, C, and C7 are indicated above the staff. The second staff continues the melody with chords G7, C, and C7. The third and fourth staves complete the phrase with various chord changes including F, C, G7, and C7.

Climax Chorus: ad lib:

D

Musical notation for the climax chorus, marked "ad lib". The notation is in G major (one sharp, F#). The first staff begins with a treble clef and a key signature of one sharp. The melody is written in eighth and quarter notes. Chords F, C, and C7 are indicated above the staff. The second staff continues the melody with chords G7, C, and C7. The third and fourth staves complete the phrase with various chord changes including F, C, G7, and C7.

Chorus:

A

No one to talk with, all by my - self, No one to walk with, but I'm hap - py on the shelf,

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

I knowfor certain, the one I love, I'm thru with flirt-in', it's just you I'm think - in' of,

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

B

Like Jack Hor-ner, in the cor-ner, don't go no-where, What do I care,

Your kiss - es are worth wait - in' for, be - lieve me.

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra - di - o,

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

Solos at "A"

Ain't Misbehavin'

The Firehouse Jazz Band

Bb Part

Thomas "Fats" Waller & Harry Brooks - 1929
 Lyrics by Andy Razaf. Introduced by Louis
 Armstrong in a revue called "Connie's Hot
 Chocolates", Rec. by Waller, Armstrong, Ruth
 Etting, Teddy Wilson Orch. (with Harry James)
 1937, Cootie Williams Orch. 1941, Art Tatum
 1953, Sidney Bechet 1940, Hank Williams, Jr.!

Verse:

Tho' it's a fick - le age, With flirt - ing all the rage,

Here is one bird with self - con - trol, Hap - py in - side my cage.

I know who I love best, Thumbs down for all the rest,

my love was giv - en, heart and soul, So it can stand the test.

Chorus:

First you put your two knees close up tight, Then you sway'em to the left then you

sway'em to the right, Step a- round the floor kind of nice and light, Then you

Twis' a- round and twis' a- round with all your might, Stretch your lov-in' arms straight

out in space, Then you do the Ea- gle Rock with sty- le and grace Swing your

foot way 'round then bring it back, Now that's what I call

Solos at "C"

"Ball- in the Jack".

Ballin' The Jack

The Firehouse Jazz Band

Chris Smith - 1913
 Lyrics: J. H. Burris
 Intro. in vaudeville in 1913
 Played in "The Passing Show of 1915"
 Pop. by Prince's Orch. 1914,
 Rec. by Georgia Gibbs 1940's
 In 1942 movie "For Me & My Gal",
 1951 movie "On the Riviera"

Bb Part

Verse:

A A

Folks in Georgia's 'bout to go in- sane Since that new dance
 It's being done at all the ca- bar- ets, All so- cie- ty

D7 G#dim G7 A b7

down in Geor- gia came; I'm the on- ly per- son who's to blame,
 now has got the craze, It's the best dance done in mod- ern days,

F7 E E7 **B** A

I'm the par- ty in- tro- duced it there, so! Give me cre- dit
 That is why I rave a- bout it so! Play some good Rag

B7 E7 F7 D7 G#dim G7

to know a thing or two, Give me cre- dit for spring- ing some- thing new;
 that will make you prance; Old folks, young folks, all try to do the dance,

A b7 F7 E G7

I will show this lit- tle dance to you, When I do you'll say that it's a bear!
 Join right in now while you got thehance, Once a- gain the steps to you I'll show:

BACK TO STORYVILLE

The Firehouse Jazz Band

Bb Part

Slow Blues Tempo.

Louis Armstrong

Transcribed by
"Banjo Bob" Stevens

A

Go-in' back to Sto-ry-ville, that's where I long to be, Ain't no time to ask me why.

Ev-'ry-thing 'bout Sto-ry-ville is just a part of me,

B

Since I was just this high. Go-in' back to ol' De-sire, I

know my way a-round, Friends I know will shake my hand. Noth-in' changes on De-sire, that

street of my home town, the street where I'll take my stand. There's a

C

ca-fe called "The Pup" that's nev-er shut, so you can drop a-round most an-y-time you

choose. There's a la-dy tail-ored up in some-thin' cut low, she

D

rolls the ol' pi-an-o with the "Jel-ly Roll Blues". Goin' back to Sto-ry-ville, I'm

gon-na' take my horn, my nif-ty suit, my brush and comb. Oh I

just can't wait un-til I'm back where I was born, My Sto-ry-ville, my home.

'Lasses Candy

The Firehouse Jazz Band

Dominick J. "Nick" LaRocca - 1919
Nick was the cornetist with the famous
"Original Dixieland Jazz Band" which
was the first important band to make
records of "jazzy" music for the public.
Nick was co-composer of several great
traditional jazz songs.

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Bb Part

A

B \flat B \flat $^{\circ}$ F7

B \flat B \flat $^{\circ}$ F7 F \sharp $^{\circ}$

G7 C \flat C C \flat

C7 F \sharp 7 F7

B

B \flat B \flat $^{\circ}$ F7

G7 C \flat C C \flat

F \sharp 7 B \flat A7 A \flat 7 G7

C7 F7 B \flat B \flat $^{\circ}$ C \flat 7 F7

Chorus:

C

F **C7**

I - da, Sweet as ap - ple ci - der,

C7 **F** **A7**

Sweet - er than all I know.

D7 **G7**

Come out, in the silv - 'ry moon - light, of love we'll

G7 **C7**

whis - per, so soft and low.

D

F **C7**

Seems tho', can't live with - out you,

C7 **F** **A7**

Lis - ten Oh, Hon - ey do!

D7 **G7**

I - da, I I - dol - ize ya, I

F **F°** **Gm7** **C7** **F** **C7**

love you I - da, 'deed I do.

Solos at "C":

IDA, SWEET AS APPLE CIDER

The Firehouse Jazz Band

Eddie Munson & Eddie Leonard - 1903
 Eddie Leonard was a popular vaudevillian.
 This was Eddie Cantor's theme song.
 Red Nichols' 1927 recording is best known
 as one of the early million-sellers.
 Often played by Dixie bands, it was also
 recorded by Glenn Miller in 1941.

Bb Part

Verse:

A

F **Ab°** **C7**

In the re - gion where the ros - es al - ways bloom,

Gm7 **C7** **Gm7** **C7** **F** **C7**

Breath - ing out up - on the air their sweet per - fume,

F **Ab°** **C7**

Lives a dus - ky maid I long to call my own,

D7 **G7** **C** **C7**

For I know my love for her will nev - er die;

B

F **Ab°** **C7**

When the sun am sink - in' in dat gold - en West,

C7 **F** **C7**

Lit - tle Rob - in Red Breast gone to seek their nests.

F **C7**

Then I sneak down to dat place I love the best,

D7 **G7** **C7** **C+7**

Ev - 'ry ev'n - ing there a - lone I sigh:

Chorus:

B



C



Solos at "B"

RIVERBOAT SHUFFLE

The Firehouse Jazz Band

Hoagy Carmichael - 1924

(Possible collaboration with pianist Dick Voynow)

Hoagy's first recorded composition. Gennett

Studio paperwork shows Hoagy still living in frat house at Indiana University.

Rec: Wolverines (with Bix) 1924, Isham Jones Orch.

1925, Benson Orch. 1925, Bix & Tram 1927,

Red Nichols 1927, Adrian Rollini (with Teagarden

& Goodman) 1934, Muggsy Spanier 1939,

Jimmy McPartland 1953

Bb Part

Verse:

A

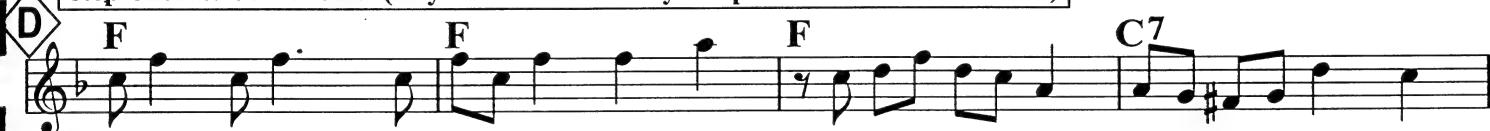
The musical score is written for a Bb instrument in 4/4 time. It consists of five staves of music. The key signature has one flat (Bb). The score includes various chords and melodic lines. The first staff starts with a diamond-shaped marker containing the letter 'A'. The chords are: Am, E7, Am, E7, Am, Am, E7. The second staff has: Am (triple), Dm (triple), Am, E7, Am, E7. The third staff has: Am (triple), Dm (triple), Am, E7, Am. The fourth staff has: A7, Dm, A7, Dm. The fifth staff has: Am (triple), Dm (triple), Am, E7, Am, C7. The score ends with a double bar line.



Solo Break - Stop Time:



Stop Chorus: Cornet Solo: (Rhythm downbeats only except where marked - 16 Bars:)



D.S. al Fine

Back to "B"

CORNET CHOP SUEY

The Firehouse Jazz Band

Louis Armstrong - Recorded Feb. 1926
by Louis' "Hot Five"
Rec. by many Traditional Jazz bands,
Also by Al Hirt

Bb Part

Intro - Solo Cornet - 3 Bars:

Time:

N.C.



Solo Break - 2 Bars:



Solo Break - Stop Time:



Chorus:

B

B \flat E $^{\circ}$ F7 F7 F $^{+}7$ B \flat F $^{+}7$

Solo Break - 2 Bars:

C7 C $^{+}7$ F7

C

B \flat E $^{\circ}$ F7 F7 F $^{+}7$ B \flat 7 F $^{+}7$

Stop Time - 3 Bars:

Time:

B \flat D7 D7 Gm Gm E $^{\circ}$

F7 B \flat F $^{+}7$

Solos at "B"

Hot Lips

The Firehouse Jazz Band

Bb Part

Henry Busse, Henry Lange, Lou Davis - 1922
 First recorded by Paul Whiteman with trumpet
 solo by Henry Busse - 1922. Became one of
 Busse's themes when he left Whiteman to form
 his own band. Rec. by McKinney's Cotton
 Pickers (Phil Napoleon-trmp., Miff Mole-trmb.)
 1922, Ted Lewis 1922, Henry Busse 1934,
 Horace Heidt 1937

Verse:

A

Since the rhythms in the "Chorus" are altered to be more as this song is usually performed, I put the entire original lyrics here:

Verse #1: (Letter "A")

There's a boy that's in our band, And how he blows that horn,
 Finest since you're born, When he starts you're gone.
 They all call him "Hot Lips" for, He blows real red-hot notes, And
 ev'rybody on the floor just floats: (that's what they say:)

Chorus: (Letter "B")

He's got hot
 lips, when he plays Jazz, He draws out steps, Like no one has.
 You're on your
 toes, And shake your shoes, Boy how he goes, When he plays blues.

("C" is midway thru Chorus:)

I watch the
 crowd, Until he's through, He can be proud, They're "coo-koo" too.
 His music's
 rare,—, You must,—, declare, The boy is there, with two hot lips.

Verse #2: (Letter "A")

Heard him play the other night, And old man Oscar Clive,
 Who is eighty-five, Sure as you're alive,
 Got so frisky when he started out to do his stuff, Was
 told to sit right down for being rough: (and then he said:)

Repeat the Chorus: (Letters "B" & "C").

Chorus:

A

just found joy, I'm as hap-py as a ba-by boy with an-oth-er brand new

choo-choo toy, When I'm with my Sweet Lor-raine. **A**

B

pair of eyes that are blu-er than the sum-mer skies, When you see them you will

re-a-lize why I love my sweet Lor-raine.

C

When it's rain-ing I don't miss the sun, For it's in my sweet-ie's smile,

Just to think that I'm the luck-y one who will lead her down the aisle. Each

D

night I pray that no-bod-y steals her heart a-way, Just can't wait un-til that

hap-py day, When I mar-ry Sweet Lor-raine.

Solos at "A"

Sweet Lorraine

The Firehouse Jazz Band

Cliff Burwell - 1928, Lyrics by Mitchell Parrish

Popularized by Rudy Vallee on his radio show

Recorded: Jimmy Noone's Apex Club Orch. (Earl Hines-piano) 1928,
Johnny Dodds Orch. (w/ Lil Armstrong, Baby Dodds, Honore Dutrey) 1929,

Joe Venuti & His Blue 6 (with Goodman, etc.) 1933, Artie Shaw 1936,

Teddy Wilson (with Roy Eldridge) 1935, Art Tatum 1940, C. Hawkins 1943,

Red Allen 1957, Bechet-Spanier "Big 4" (w/ C. Mastren & W. Braud) 1940,

Popularized again by Nat "King" Cole in the 1950's.

Bb Part

Verse:

The musical score is written for the Bb part in 4/4 time, key of D major (indicated by two sharps). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Ev-'ry-thing is set, skies are blue, Can't be-lieve it yet, but it's true. I'll give you just one guess, My Sweet Lor-raine said 'Yes'. Wait-ing for the time, soon to be, When the bells will chime mer-ri-ly. Gee, but I feel proud, want to shout right out loud: I've".

Chord symbols: G, G7, C, D7, Em, G, A7, E7, Am, D7, G, E7, A, D7, G, G7, C, D7, Em, G, A7, B7, Em, G, A7, D7, D+7.

Sweet Sue

The Firehouse Jazz Band

Victor Young - 1928, Lyrics by Will J. Harris.
Introduced by Sue Carol, Popularized by
Ben Pollack Orch., Recorded: Jimmy Noone's
Apex Club Orch. 1928, Ted Lewis Orch. (B.G.
on clarinet) 1932, Don Redman Orch. 1937,
Dicky Wells Orch. (with Django-guitar) Paris
1937, Mills Brothers 1932, Tommy Dorsey
Orch. 1939, Bechet-Spanier "Big Four" 1940,
Johnny Long Orch. 1949

Bb Part

A

Ev - 'ry star a - bove knows the one I love, Sweet

Sue, just you. And the

moon up high knows the rea - son why, Sweet

Sue, it's you. No one

B

else it seems ev - er shares my dreams, And with -

out you, dear, I don't know what I'd do. In this

heart of mine, you live all the time, Sweet

Sue, just you.

Avalon

The Firehouse Jazz Band

Al Jolson/Vincent Rose - 1920

Jolson sang it in musical "Sinbad".

Recorded by: Al Jolson 1921, Harry Reser
& the Cliquot Club Eskimos, Art Hickman Orch.
1921, Red Nichols & His Five Pennies 1928,
Jimmy Lunceford Orch. 1935, Benny Goodman
Trio 1937, Gene Krupa/Teddy Wilson 1955

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Bb Part

A **D7**

I found my love in A - va - lon, Be -

G **D7** **G**

side the bay, I

D7 **D+7**

left my love in A - va - lon, and

G **D+7** **G** **F#7** **F7**

sailed a - way. I

B **E7**

dream of her and A - va - lon from

Am **E7** **Cm6**

dusk 'til dawn. And

G **F#7** **F7** **E7**

so, I think I'll trav - el on, to

Am7 **D7** **G**

A - - - - - va - - - - - lon.

Someday Sweetheart - P.2
Bb Part

Chorus:

Musical score for the Bb part of 'Someday Sweetheart - P.2'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff.

Chorus:

heart, you may be sor-ry for what you've
done to my poor heart. You may re-
gret the vows you've bro-ken, The
things you did that made us drift a- part, You're hap- py
now, and can't see how, the wear- y
blues will ev- er come to you. But as you
sow so shall you reap, dear, and what you
reap will make you weep some- day, sweet- heart. Some- day Sweet-

Chords: G, D+7, G, F#7, F7, E7, A7, D7, G, G#dim, D7/A, Bm, D7, G9, C6, A9, D7, G, F#7, F7, E7, A7, D7, G, C7, G, D7.

Someday Sweetheart

The Firehouse Jazz Band

Copyright 1919 by Spikes Brothers & Carter.
 Recorded by: Jelly Roll Morton Jazz Band 1923,
 Gene Austin 1927, King Oliver 1927,
 The Charleston Chasers (Red Nichols) 1927,
 Bucktown 5 (Muggsy Spanier) 1924,
 Eddie Lang-Joe Venuti All-Star Band (Teagarden,
 Goodman, etc.) 1931, Artie Shaw 1937,
 Henry Allen-Coleman Hawkins 1933, Mildred Bailey
 1935, Eddie Condon & His Chicagoans 1939,
 Muggsy Spanier's Ragtime Band 1939,
 Bob Thiele (with Bobby Hackett & Urbie Green)

Bb Part

Verse:

You told me that you loved me true, and I be- lieved in you. You

broke your vow and now some- how it seems I'm al- ways blue. But there'll come a day

When you're far a- way. You'll sit a- lone

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

Chorus:

B

I'm fly - ing high, but I've got a feel - ing I'm fall - ing,

fall - ing for no - bod - y else but you.

You caught my eye, and I've got a feel - ing I'm fall - ing,

Show me the ring and I'll jump right through. I used to

C

trav - el sin - gle O, we chanced to min - gle O, now

I'm a - ting - le o - ver you. Hey Mis - ter

Par - son, stand by, for I've got a feel - ing I'm fall - ing,

fall - ing for no - bod - y else but you.

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I've Got A Feeling I'm Falling

The Firehouse Jazz Band

Thomas "Fats" Waller/Harry Link - 1929
Lyrics: Billy Rose
Recorded: Fats Waller 1929,
Miff Mole & His Molers (Mannie
Klein, J. Dorsey, Eddie Lang, etc.) 1929,
Gene Austin 1929

Bb Part

Verse:

A

Oh Hon - ey, My Hon - ey, I nev - er felt this way.

Ro - man - tic - ly I'm up in the air.

It's fun - ny, so fun - ny, me tak - ing it this way.

Don't know if I should, but gee, it feels good!

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. Chord symbols are placed above the notes: F, F°, Gm7, C7, Gm7, C7, F, F#°, Gm7, C. The lyrics are written below the notes. The second staff continues the melody with chord symbols Gm7, C7, F, F#°, Gm7, C. The third staff has chord symbols F, F°, Gm7, C7. The fourth staff has chord symbols F, Dm7, G7, Gm7, C7. The piece ends with a double bar line.

Chorus:

B **A7** **A⁺7**

When you see a Dix - ie Jam - bo - ree,
When you see a Dix - ie Jam - bo - ree,

D

You'll a - gree, it's like a great big spree.
You'll a - gree, it's like a great big spree.

D **F^o** **A7**

Dark - ies danc - ing hot - ter to than hot,
How those dark - ies love to sing hymns,

A7 **Em7** **D** **D^o**

High brown bab - ies, buck and wing - in' swell high yel - low sing - ers sing - in',
They start yell - ing so pe - cul - iar, Glor - y, Glor - y, Hal - le - lu - jah.

C **A7** **A⁺7**

When they start to serve the bar - be - que,
Then they start to wash their sins a - way,

F#7 **Bm** **D7**

Ev - 'ry - thing is free,
By that old Swan - ee.

G **Gm** **D** **B7**

Chick - en up - on the wing, poss - um and ev - 'ry - thing,
Oh how they moan and hum, "Take me to King - dom come",

E7 **A⁺7** **D**

At a Dix - ie Jam - bo - ree.
at a Dix - ie Jam - bo - ree.

Solos at "B"

Dixie Jamboree

Joe Davis - 1929
Davis owned Triangle Music publishers,
with Jimmy Durante as one of his writers.
Lyrics by Howard Johnson who also wrote
"M-O-T-H-E-R", and "I Scream, You Scream,
We All Scream For Ice Cream".

Bb Part

The Firehouse Jazz Band

Verse:

Way down South there in the land of cot - ton,
Par - son Jones and Dea - con Ras - tus Jen - kins,

They have some times, won - der - ful times,
Good col - ored men, al - ways at - tend

Known as they Dix - ie Jam - bo - rees.
when they hold those Jam - bo - rees,

Such in good the fun o - ne sel - dom sees.
in the o - pen 'neath the trees.

Dark - ies liv - ing in the land of cot - ton,
Mam - my Sue, and good old Aunt Je - mi - ma,

Gath - er a - round, from ev - 'ry town,
Bows in their hair, You'll find them there,

What a pic - nic then, right from start to end,
Pick - a - ni - nies too, of most ev - 'ry hue,

Boy, they do it up brown:
Jump a - round, ev - 'ry where:

Chorus:

A G Em G G#dim
 Din- ah, is there an- y- one fin- er in the state of Car-o-

D7 G D7
 lin- a, If there is and you know her, show 'er to me.

G Em G G#dim
 Din- ah with her Dix- ie eyes blaz- in' how I love to sit and

D7 G C7 G
 gaze in- to the eyes of Dinah Lee.

B Em G+ G Em6
 Ev- 'ry night, why do I, shake with fright be- cause my

Em G+ Em7 A7 D7 D+9
 Din- ah might change her mind a- bout me.

G Em G G#dim
 Din- ah if she wan- dered to Chin- a, I would hop an o-cean

D7 G C7 G
 lin- er, Just to be with Din- ah Lee.

Dinah

The Firehouse Jazz Band

Harry Akst - 1925

Lyrics: Sam Lewis & Joe Young

Introduced in "Plantation Revue" by Ethel Waters,

Recorded: Ethel Waters 1926,

Cliff Edwards ("Ukelele Ike") 1926

Fletcher Henderson Orch. 1926

Ted Lewis Orch. 1930

Mills Brothers 1932

Bing Crosby 1932

Boswell Sisters 1935

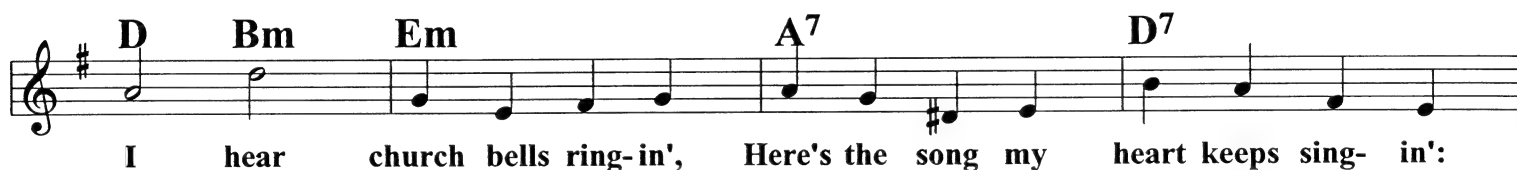
"Fats" Waller 1936

Muggsy Spanier's Ragtime Band 1939

Sam Donahue 1946

Bb Part

Verse:



Satanic Blues - P.2
Bb Part

Solos ad lib: Stay on "C" section:

Musical notation for the "C" section solo, consisting of three staves. The first staff begins with a box labeled "C" and contains notes with chords C, F, C, F, and C7. The second staff contains notes with chords F, F#dim, C, Bb7, and A7. The third staff contains notes with chords D7, G7, C, G7, and C, ending with a repeat sign. A box labeled "To 'D' after last solo:" is positioned at the end of the third staff.

Musical notation for the "D" section solo, consisting of four staves. The first staff begins with a box labeled "D" and contains notes with chords F, Eb7, D7, G7, and a triplet of notes. The second staff contains notes with chords C7, F, A7, Dm7, and C7. The third staff contains notes with chords F, Eb7, D7, G, and G7, with a triplet of notes. The fourth staff contains notes with chords Bb, Bdim, F, D7, G7, C7, and F, ending with a repeat sign.

Satanic Blues

The Firehouse Jazz Band

Larry Shields & Emile Christian
(The Original Dixieland Jazz Band)

Rec: ODJB on back side of "'Lasses Candy" 1926,
Nick LaRocca & His Original Dixieland Band (A
14-piece band with L. Shields, T. Sbarbaro, etc.) 1936,
Phil Napoleon, Bud Freeman (Kaminsky, Russell) 1939,
Irving Fazola, etc.

Bb Part

Medium Swing Tempo

The musical score is written for a Bb instrument in 4/4 time. It consists of two main sections, A and B, each with a repeat sign. The key signature has one sharp (F#). The score includes various chords and melodic lines.

Section A:

- Measure 1: C
- Measure 2: C
- Measure 3: C
- Measure 4: G⁷
- Measure 5: Gdim
- Measure 6: G⁷
- Measure 7: A
- Measure 8: C⁷
- Measure 9: F⁷
- Measure 10: F#dim
- Measure 11: C
- Measure 12: B^b7
- Measure 13: A⁷
- Measure 14: G⁷
- Measure 15: C
- Measure 16: D⁷
- Measure 17: G⁷
- Measure 18: C

Section B:

- Measure 1: C
- Measure 2: F
- Measure 3: C
- Measure 4: F
- Measure 5: C⁷
- Measure 6: F
- Measure 7: F#dim
- Measure 8: C
- Measure 9: B^b7
- Measure 10: A⁷
- Measure 11: D⁷
- Measure 12: G⁷
- Measure 13: C
- Measure 14: G⁷
- Measure 15: C
- Measure 16: A
- Measure 17: A

Segue to Solos:

Rose of Washington Square

The Firehouse Jazz Band

James F. Hanley - 1919

Lyrics by Ballard McDonald

Theme song of comedienne Fanny Brice.

Recorded: Kentucky Serenaders 1920,

Red Nichols (with Teagarden, Glenn Miller,

Pee Wee Russell, Joe Sullivan) 1929,

Benny Goodman 1939, Bob Crosby Orch. 1939,

Pee Wee Russell's Hot Four 1944, Banu Gibson 1983, etc.

Bb Part

Rubato Verse:

A Bm Em F#7 Bm

A gar-den that nev-er knows sun-shine Once shel-tered a beau-ti-ful rose. In the

B7 Em F# C#7 F#7

sha-dows it grew with-out sun-light or dew, as a child of the cit-y grows. A

Bm Em F#7 Bm

but-ter-fly flew to the gar-den, from out of the blue sky a-bove, the

D D#dim A F7 Bm7 E7 A

heart of the rose set a-flut-ter, with a won-der-ful tale of love, He

Em7 A7 E7 A7 // A+7

told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

Chorus:

Moderato

B **D** **Ddim** **A⁷**
 Rose, of Wash- ing- ton Square, a flow- er so

A⁷ **A+⁷** **D**
 fair, should blos- som where the sun shines,

F#⁷ **Bm**
 Rose, for Na- ture did not mean that you should

E⁷ **A⁷**
 blush un- seen but be the queen of some fair gar- den,

C **D** **Ddim** **A⁷**
 Rose, I'll nev- er de- part, but dwell in your

A⁷ **Edim** **Bm**
 heart, your love to care, I'll bring the

E⁷ **Gm⁶** **D** **B⁷**
 sun-beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

E⁷ **A⁷** **D**
 Rose of Wash- ing- ton Square.

Play "D" as Written - Repeat for Solos:



After last solo:
Play "D" once as written,
Play "E".



Break - 2 Bars - Everybody Play!



Fine

SHAKE IT & BREAK IT

(WEARY BLUES)

The Firehouse Jazz Band

Artie Matthews - 1915

Original lyrics: Mort Greene & George Kates

Rec: Louis Armstrong's Hot Seven 1927, Kid Ory's Creole Jazz Band 1945, New Orleans Rhythm Kings 1923, King Oliver 1930, Tommy Ladnier Orch. (w/ Bechet) 1938, Sidney Bechet Quartet (w/ Kaminsky) 1945, Wooden Joe Nicholas' New Orleans Band 1945, Joseph "De De" Pierce 1962, Bob Scobey's Frisco Jazz Band, Muggsy Spanier & His Ragtimers 1944, etc.

Bb Part

A G G⁷ Clarinet Break - 2 Bars:

C⁷ G

D⁷ G G⁷ C Cm G

B G D⁷ G G⁷

C⁷ G

D⁷ G

C G G⁷ Break - 2 Bars - Everybody Play! (Is that a "Break"?)

C⁷ G

D⁷ G G⁷ C Cm G G⁷

Careless Love

("Loveless Love")

The Firehouse Jazz Band

W.C. Handy - Spencer Williams - 1921
 Recorded: Wooden Joe Nicholas 1945,
 George Lewis 1944, Kid Ory's Creole Jazz
 Band 1944, Bunk Johnson's Band (with
 George Lewis) 1944, Kid Thomas Valentine
 1965, Papa Celestin, Pete Dally, Baby Dodds,
 W.C. Handy, Bertha "Chippie" Hill, Ethel
 Waters, Lee Wiley, Lena Horne with Henry
 Levine & His Dixieland Jazz Group 1941, etc.
 In movie "St. Louis Blues" with Nat "King"
 Cole & Eartha Kitt.

Bb Part

Love, oh love, oh care - less love. You
 If I were a lit - tle bird, I'd
 Now I wear my a - pron high.

fly right thru my head like wine. You've
 fly from tree my to tree. I'd
 Now I wear my a - pron high.

broke the heart of ma - ny a gal, and you
 build my nest wear way up in the air where the
 Now I wear my a - - - pron high, and he

near - - - ly broke this heart of mine.
 bad boys could not both - er me.
 nev - - - er, nev - er pass - es by.

Eh La Bas

The Firehouse Jazz Band

280

Bb Part

Listed as "Traditional" New Orleans song.
Has been widely recorded by N. O. bands since 1940's.
Rec: Kid Ory's Creole Jazz Band (w/ Mutt Carey,
Barney Bigard, etc.) 1946, Paul Barbarin 1955,
The Original Tuxedo Jass Band 1964, etc.
Tennessee lyrics by Louis Brown & Bob Stevens

A **Bb** **B°**

Eh la bas, (Band sings echo) Eh la bas, (Band sings echo) Eh la

F7 **Bb**

bas, (Band sings echo) Eh la bas. (Band sings echo) Tra - la -

Bb **B°**

la, (Band sings echo) Sis - Boom - Bah, (Band sings echo) Eh la

F7 **Bb**

bas, (Band sings echo) Eh la bas. (Band sings echo) Well, I
Kid

Solos Here After Vocal:

B **Bb** **F7**

can't speak French, not in a pinch, so I don't know what it means. But it
Or - y sang that Ca-jun French in a fine ol' Cre - ole way, but the

F7 **Bb**

sounds real good, like I knew it would, like down in New Or - leans. I
on - ly Ca - jun I can say is "Lais-sez les bon temps rou-lez!". So

Bb **F7**

love to hear that clari-net burn, and hear them tram - bone gliss-es, I'd
let the good times roll my friends, and let the mu - sic play, To -

F7 **Bb**

like to sing French when I take my turn, but that ain't the kind-a' band that this is! Eh la
morrow may nev - er come to be, so let's live it up to - day! Eh la

Vocal Back To Top:

Just A Little While To Stay Here

The Firehouse Jazz Band

Recorded: Paul Barbarin's New Orleans Band, Bunk Johnson 1940's, The Young Tuxedo Brass Band (with Paul Barbarin) 1958, Mahalia Jackson, New Orleans Legends (Thomas Jefferson, Kid Valentine, Jim Robinson, Raymond Burke, etc.) 1976, etc.

Bb Part

A

Just a lit - tle while to stay here,
Soon this life will all be o - - - ver,

Just a lit - tle while to wait.
And our trav - els here will end.

Just a lit - tle while to la - - - bor,
Soon we'll take our heaven - ly jour - - - ney,

in the path that's nar - row and straight.
Be at home a - gain with friends.

B

Just a lit - tle are more hard trou - - - ble,
Heav - en's gate are stand - ing o - - - pen,

In this low for and sin - ful state.
Wait - ing for our en - trance there.

Then we'll all day go march - ing o - - - ver,
Some sweet day we'll all go o - - - ver,

march - ing thru the Pearl - y to Gate.
All the beaut - ies there to share.

Over In The Glory Land

282

The Firehouse Jazz Band

*New Orleans lyrics:

James W. Acuff & Emmett S. Dean

Recorded: Sam Morgan (New Orleans bandleader) 1927,

Percy Humphrey's Crescent City Joy Makers 1961,

Dejan's Original Olympia Brass Band 1974

Bb Part

Now if you get there be - fore I do,
O - ver in that Glor - y Land, You just
tell them all that I'm com - in' too,
O - ver in that Glor - y Land. I'm sing - in'
Ov - - - er in that Glor - y Land, Yes,
O - - - ver in that Glor - y Land,
O - ver in that Glor - y Land. Glor - y hal - le - lu - ia
O - - - ver in that Glor - y Land, Yes,
O - - - ver in that Glor - y Land,
O - ver in that Glor - y Land.

283 Please Don't Talk About Me When I'm Gone

The Firehouse Jazz Band

Sam H. Stept - 1930 (That's My Weakness Now, Don't Sit Under the Apple Tree, etc.)
 Lyrics: Sidney Clare (Ma!, On The Good Ship Lollipop, Then I'll Be Happy, etc.)
 Popularized by Kate Smith
 Recorded: Gene Austin 1931, Bert Lown 1931, Ethel Waters 1931, Johnnie Ray 1953, Barney Bigard Sextet (with Art Tatum) 1945, Eubie Blake, Mel Powell,

Bb Part

A **Verse:**

Years we've been to - geth - er, Seems we can't get a - long.
 Just be - fore our part - ing, Some - thing I want to say,

No mat - ter what I do, It don't ap - peal to you.
 I'm real - ly sor - ry now, For ev - 'ry brok - en vow.

Makes no Diff - rence wheth - er I am right or I'm wrong.
 Sweet - heart, now you're start - ing on your own lit - tle way,

If we can't be sweet - hearts, This much you can do:
 One thing please re - mem - ber, In your mind some - how:

Long a favorite with Dixieland bands, partly because the Chorus (letter "B") is a standard "Cycle of 5ths" set of chord changes which is easy to ad lib on. The changes are identical to "Five-Foot-Two", and are similar to many other 1920's songs.

Chorus:

B

Please don't talk a - bout me when I'm Gone, Oh, Hon - ey,

though our friend - ship ceas - es from now on. And lis - ten,

if you can't say an - y - thing real nice, It's bet - ter

not to talk at all, is my ad - vice. We're part - ing,

C

you go your way I'll go mine, it's best that we do;

Here's a kiss! I hope that this brings lots of luck to you.

Makes no diff - rence how I car - ry on, Re - mem - ber,

Please don't talk a - bout me when I'm gone.

Chords: F, A7, D7, G7, C7, C+7, F, F°, Gm7, C+7, Bbm, A7, D7, G7, C7, B7, Bb7, C7, C+7, F, Bbm, F.

Take My Hand, Precious Lord

The Firehouse Jazz Band

Thomas Dorsey

A frequently-played New Orleans hymn.
In the top 100 songs on the Alligator Jazz
Club list of most-often recorded New Or-
leans songs in recent times.

Bb Part

Pre- cious Lord, take my hand, lead me on, let me stand. I am
When my way grows drear, Pre- cious Lord lin - ger near. When my
When the dark - ness ap - pears, and the night draws near, And the

tired, I am weak, I am worn. Thru the
life is al - - most gone, Hear my
day is past and gone. At the

storm, thru the night, lead me on, To the light. Take my
cry, hear my call, hold my hand, Lest I fall, Take my
riv - er I stand, guide my feet, Hold my hand, Take my

hand, Pre- cious Lord, lead me home.
hand, Pre- cious Lord, lead me home.
hand, Pre- cious Lord, lead me home.

Rose Room

285

Harry Williams & Art Hickman - 1917
Recorded: Art Hickman Orch. 1920,
Duke Ellington Orch. 1932, Coleman-
Grappelli-Reinhardt (Paris) 1937,
Bobby Hackett Orch. (Condon, Casey,
Coniff, Purtill) 1943, Sidney Bechet 1957

Bb Part

A

In sun-ny Rose-land, Where sum-mer breez-es are play-ing,

Where the hon-ey bees are "A" May-ing".

There all the ros-es are sway-ing,

Danc-ing while the mead-ow brook flows. The moon when

B

shin-ing, is more than ev-er de-sign-ing,

For 'tis ev-er then I am pin-ing,

Pin-ing to be sweet-ly re-clin-ing, Some-where in

Rose-land, Be-side a beau-ti-ful rose.

This is a patter chorus by "Banjo Bob" Stevens which can be sung behind the vocal or instrumental lead. It follows the tradition of the Tommy Dorsey big band arrangement.

Marie - P.2
Bb Part

A

G
Oh Ma - rie my sweet, how I love you, none a - bove you,

D D^o
Ya' knock me off my feet. Ya' tur - tle dove you, I said I love you,

A⁷ Em⁷ A⁷
I wan-na' take you home, To meet my Ma-ma, and my Dad-dy.

D A⁷ D D⁺⁷
I'll nev - er leave, I'll nev - er roam, I'll buy a ring, and then a Cad-dy.

B

G
Oh Ma - rie I'm yours, state your wish - es, I'm am - bi - tious,

D D^o
I wan-na' do the chores, wash the dish - es, and feed the fish - es.

A⁷ Em⁷ A⁷
I want you by my side, at the al - tar, I'll nev - er fal - ter,

D G⁷ D D⁷
and if you won't then you'll know I died, So won't you be my bride.

Marie

The Firehouse Jazz Band

Bb Part

Irving Berlin (Written as waltz) - 1928

Recorded: Rudy Valee 1929, Nat Shilkret Orch. 1929, Tommy Dorsey Orch. (the classic recording with voc. by Jack Leonard & trumpet solo by Bunny Berigan) 1937, Teddy Hill, The Mills Brothers with Louis Armstrong 1940, The Titan Hot Five 1996, etc.

Several New Orleans bands in recent times, enough to put Marie on the Alligator Jazz Club "Most-recorded" list.

A **G**

Ma - rie, the dawn is break - - - ing, Ma -

D **D°**

rie, you'll soon be wak - - - ing, To

A7 **Em7** **A7**

find your heart is ach - - - ing, And

D **A7** **D** **D+7**

tears, will fall as you re - call The

B **G**

moon, in all its splen - - - dor, The

D **D°**

kiss, so ver - y ten - - - der, The

A7 **Em7** **A7**

words: "Will you sur - en - - - der, to

D **G7** **D** **D7**

me, Ma - rie".

Bb Part

Chorus:

[illegible]

Mar - gie, I'll tell the world I love you,

The first line of music is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of the following notes: a quarter note D4 (labeled 'Days'), a half note E4 (labeled 'are'), a quarter note F#4 (labeled 'nev'), a quarter note G4 (labeled '-'), a quarter note A4 (labeled 'er'), a whole note B4 (labeled 'blue.'), a quarter rest, a quarter note C5 (labeled 'Af'), a quarter note D5 (labeled '-'), and a quarter note E5 (labeled 'ter'). Above the staff, the letter 'C' is placed above the first measure, and 'B7' is placed above the whole note 'blue.'.

all is said and done, There is real-ly on-ly one, Oh!

Mar - gie, Mar - gie, it's you." "My lit - tle

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Margie

The Firehouse Jazz Band

Bb Part

Verse:

A

You can talk a - bout your love af-fairs,

Here's one I must tell to you;

All night long they sit up - on the stairs,

He holds her close and starts to coo: "My lit - tle

Con Conrad & J. Russell Robinson - 1920

Lyrics: Benny Davis

Robinson replaced Ragas as pianist with the ODJB for their historic tour of England in 1919, just after Ragas succumbed to a flu epidemic. The original recording was a medley with "Singin' the Blues", which Robinson & Conrad also wrote (later made famous by Bix - 1927).

Recorded: The Original Dixieland Jazz Band 1920, Eddie Cantor 1921, Ted Lewis Orch. 1921, Bix & His Gang 1928, Jimmy Lunceford Orch. 1937, Don Redman Orch. 1939, Bunk Johnson 1945, Billy Banks Orch. (Condon, Russell, Krupa, etc.) 1932, 1953 movie "The Eddie Cantor Story"

Save It Pretty Mama

The Firehouse Jazz Band

Paul Denniker, Joe Davis, Don Redman

Recorded: Louis Armstrong & His Savoy Ballroom 5
(Hines, Redman, etc.) 1928,

McKinney's Cotton Pickers 1929, Louis Armstrong
Orch. 1939, Sidney Bechet 1940, Louis Armstrong & His
All-Stars (Teagarden, etc.) 1947

Bb Part

Medium Slow

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to one sharp (F#). The notes are G4, A4, B4, A4, G4, F#4, E4, D4. Chords above are G, Em7, A7, D7, G, Gdim, Am, D7. The second staff continues the melody with notes G4, A4, B4, A4, G4, F#4, E4, D4. Chords above are G, D, F#7, B7, Em7, A7, D7. The third staff continues with notes G4, A4, B4, A4, G4, F#4, E4, D4. Chords above are G, Em7, A7, D7, G, Gdim, Am, D7. The fourth staff concludes the melody with notes G4, A4, B4, A4, G4, F#4, E4, D4. Chords above are G7, C, Cm, G, Am7, D7, G. The lyrics are: 'Save it Pret-ty Ma-ma, day by day, Don't give none a - way. Let it pile up Hon - ey, If you may, I'll call a-round soon to name the day. I have a lot of lov- in' that can't be beat, My way of hug - gin' is a treat. Why can't we Mom a - gree, To save it Pret-ty Ma-ma for me.'

Save it Pret-ty Ma-ma, day by day, Don't give none a - way.

Let it pile up Hon - ey, If you may, I'll call a-round soon to name the day. I

have a lot of lov- in' that can't be beat, My way of hug - gin' is a treat.

Why can't we Mom a - gree, To save it Pret-ty Ma-ma for me.

Duff Campbell's Revenge

The Firehouse Jazz Band

289

Bb Part

by Melvin "Turk" Murphy

A

Chords: Eb, Gm, Cm, Gm7, C7, Fm7, Bb7, Eb, Cm7, F7, Bb7, Eb, Cm, G7, Cm, F7, Bb7, Eb

B

Chords: Eb, A°, Bb7, Eb, Fm7, Bb7, G7, Cm, A°, D7, Gm7, C7, Fm7, Bb7

C

Chords: Eb, A°, Bb7, Bbm7, Eb7, Ab, C7, Fm, Abm, Eb, G7, C7, F7, F°, Bb7, Eb

A Kiss To Build A Dream On

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby,
Oscar Hammerstein II - 1935(?)
In 1951 movie "The Strip"
Popularized: Louis Armstrong
Recorded: Louis 1952,
Hugo Winterhalter 1952

Bb Part

A

B

Kansas City Kitty

The Firehouse Jazz Band

291

Walter Donaldson - 1929

Lyrics: Edgar Leslie

Popularized by Rudy Vallee

Recorded: McKinney's Cotton Pickers 1929,

Coon-Sanders Nighthawks 1929,

Cotton Pickers (T. Dorsey, etc.) 1929, etc.

Bb Part

A

I left Fris-co Kate, Swing-in' on the Gold-en Gate, When
I just laid a chill on the fa-mous Dia-mond Lil, When

A **D7** **A** **D7**

Kan - sas Cit - y Kit-ty smiled at me! And
Kan - sas Cit - y Kit-ty smiled at me.

A **B7** **E7** **A** **B7** **E7**

I left Ma and Pa, out in O - ma - ha - ha - ha, When
folks in New Ro-chelle said "He ain't done right by Nell", When

A **D7** **A** **D7**

Kan - sas Cit - y Kit-ty smiled at me!
Kan - sas Cit - y Kit-ty smiled at me.

A **B7** **E7** **A** **G#7**

B

She comes from Miss - ou - ri and she showed me,
I gave Geor - gia Brown my watch chain Sun day,

C#7 **F#7**

Like a Tex - as steer she buf - fa - loed me.
I gave Louis - ville Lou the works on Mon day. I

B7 **E7**

Ev - 'ry Jim and Jack, Got the well known Hack-en - sack, When
pass up all those queens like I pass up Bos - ton beans, When

A **D7** **A** **D7**

Kan - sas Cit - y Kit-ty smiled at me!
Kan - sas Cit - y Kit-ty smiled at me.

A **B7** **E7** **A** **B7** **E7**

"High Society"
Bb Clarinet Part
(Optional Solo)

High Society P.3, Clarinet Solo

The Firehouse Jazz Band

This is the famous Alphonse Picou clarinet solo. Often quoted, at least in part, by Dixieland clarinetists when taking their solo chorus on this song. Picou (1880-1961) was one of the best-known New Orleans clarinetists, having a career of some 65 years with most of the Crescent City bands. He played a unique Albert-system horn with a metal bell which curved forward like an alto or bass clarinet.

The musical score is written for a Bb Clarinet in the key of Bb major (two flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a 'C' in a diamond, indicating the starting note. The score includes various musical notations such as triplets (marked with '3' and a bracket), slurs, and dynamic markings like 'Legato'. Chord symbols are placed above the staff to indicate harmonic structure: F, Bb, F, C7, G7, Bb, B°, F, D7, G7, and C7. The piece concludes with a double bar line. The right margin of the page features a decorative graphic of a clarinet bell.

High Society

The Firehouse Jazz Band

Bb Part

Walter Melrose & Porter Steele - 1901

Recorded: King Oliver's Creole Jazz Band 1923, Jelly Roll Morton's Kings of Jazz 1924, Louis Armstrong Orch. 1933, Sidney Bechet's Blue Note Jazzmen 1945, George Lewis (Baby Dodds, etc.) 1944, Bunk Johnson 1945, Bob Crosby Orch. 1938, Sweet Emma Barrett & Her Dixieland Boys 1961, etc.

Chords and musical notation for the Bb part of 'High Society':

- Staff 1: C, G7, A
- Staff 2: A, G7, C, A
- Staff 3: G7, A, C, A, E7
- Staff 4: Am, E7, Am, E7, Am
- Staff 5: Am, E7, Am, D7, G7
- Staff 6: B, G7, C
- Staff 7: D7, G7
- Staff 8: C, C7, F, F#dim
- Staff 9: C, D7, G7, C
- Staff 10: C7, triplet ending

Savoy Blues

293

Edward "Kid" Ory
Recorded: Louis Armstrong's Hot 5
(Ory on trombone) 1927, Kid Ory's Band,
Louis Armstrong & His Orch. 1939, Bob
Crosby Orch. (Matlock, Eddie Miller,
Haggart, Bauduc, Zarchy, Zurke, etc.)
1936, Wild Bill Davison 1962, etc.

Bb Part

The Firehouse Jazz Band

(This version similar to the Wild Bill recording)

Light swing style - Medium tempo:

mp

A

B \flat B \flat ^o F7 B \flat B \flat ^o F7

B \flat F7 B \flat F7 B \flat ₃ F7 F \sharp 7 F7 B \flat

B \flat F7 B \flat F7 B \flat ₃ F7 F \sharp 7 F7 B \flat

E \flat B \flat ⁷ E \flat B \flat ⁷ E \flat B \flat ⁷ B \flat ⁷ B \flat ⁷ E \flat

B \flat F7 B \flat F7 B \flat ₃ F7 F \sharp 7 F7 B \flat

Fine

Interlude:

mp

B \flat B \flat ^o F7 B \flat B \flat ^o F7

Begin Solos Here: After last solo, Play "B" as written, Then back to "A" once.

B

B \flat B \flat ⁷

E \flat B \flat

F7 B \flat E \flat ⁷ B \flat

OVER THE WAVES

The Firehouse Jazz Band

Bb Part

Juventino Rosas - 1888

A popular Dixieland number, usually played without the verse, and in 4/4 time (as chorus is written here). Usually played with "Bill Bailey" chord changes.

Waltz time:

A

Count-off, Drum break,
or just Cornet pick-ups
in new Dixie 2-beat tempo:

Dixie style:

B

C

Down At the Old Firehall

295

The Firehouse Jazz Band

Bb Part

Louis Brown - 1995

A

Our town had a band and the sound was just grand down at the old fire hall, we real-ly
En- gine Com- pan- y Three was the place you should be ev-'ry Sat-ur-day night, it was

had us a ball, list-'nin' to the Fire- house Band. They'd al- ways
such a de- light, list-'nin' to the Fire- house Band. They played some

play Dix- ie- land and we'd give 'em a hand when they'd get real hot, we al- ways
three- a- larm jazz and I'll say that it has to be the best I've heard, and it would

loved it a lot, list-'nin' to the Fire- house Band. Jed played his
be ab- surd, not to like the Fire- house Band. They played some

B

old cor- net, you can bet, and how! Smok- y played the
low- down blues, they'd in- fuse, des- pair. They played some

slide trom- bone, made it moan, I still hear it now. The
red- hot stuff, that's e- nough, Hon- ey, say a prayer! They'd

rest of the guys they were ev- er so wise a- bout how to play, they played the
play all night long for that fun- lov- ing throng and we would have a ball, I re-

New Or- leans way, down at the old fire hall.
mem- ber it all, down at the old fire hall.

Begin Solos Here 1st Time:

C

G7 **C** **D7** **G7** **C** **G7** **C**

Back to "C" for solos,
After last solo play "C"
as written then on to "D".

D

C **C°** **C** **D7** **G7** **C** **C** **C°** **C** **D7** **G7** **C** **E7** **C** **C°** **C** **D7** **G7** **C**

Tag:

C **C°** **C** **D7** **G7** **C** **pp** **f**

Eccentric (That Eccentric Rag)

The Firehouse Jazz Band

Bb Part

J. Russell Robinson - 1921

(Co-wrote Margie, Singin' the Blues, Reefer Man, Palesteena, etc. Replaced Ragas as pianist with ODJB).
Recorded: Friars Society Orch. (New Orleans Rhythm Kings) 1922, Red Nichols & His 5 Pennies 1927, Jimmy McPartland's Squirrels 1936, Muggsy Spanier's Ragtime Band 1939, Pee Wee Irwin, Johnny Dedroit, Art Hodes, etc.

A

B

Solos:

Chorus:

C

D **A⁷** **D**

Oh, sweet Dar-da - nel - la, I love your ha-rem eyes.

D **A⁷** **D**

I'm a luck-y fel-low To cap-ture such a prize. Oh Al-lah

G **D** **B⁷**

knows my love for you, And he tells you to be true, Dar-da-

E⁷ **A⁷** **Break - 1 Bar:**

nel - la, oh hear my sigh, My Or - i - en-tal,

D **A⁷** **D**

Oh, sweet Dar-da - nel - la, Pre-pare the wed-ding wine, There'll be

G **F⁷** **G[#]m⁷** **A^o** **F⁷/A[#]**

one girl in my ha - rem when you're mine. We'll build a

B⁷ **E⁷** **F^o**

tent just like the chil-dren of the Or - i - ent.

D **A⁷** **D**

Oh, sweet Dar-da - nel - la, My star of love di - vine.

Dardanella

The Firehouse Jazz Band

Felix Bernard & Johnny Black - 1919

Lyrics by Fred Fisher

Recorded: Ben Selvin Orch. 1920, Prince's Orch. 1920,
Harry Raderman's Jazz Orch. 1920, Paul Whiteman Orch.
(with Bix, etc.), Dick McDonough, Vic Berton, Glen Gray
(Casa Loma Orch.), Chuck Foster Orch., etc.

Bb Part



Verse:



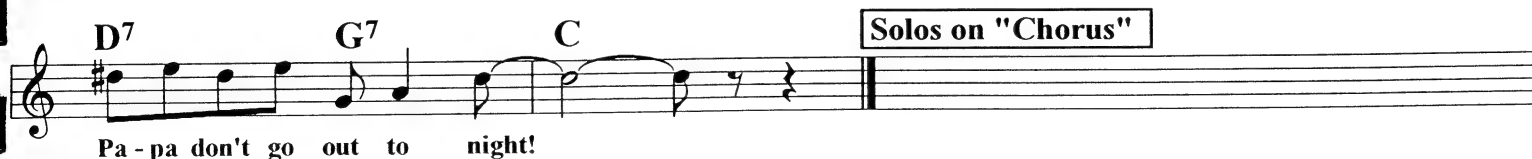
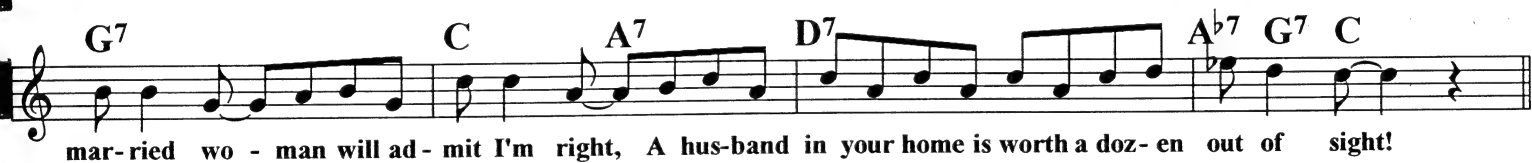
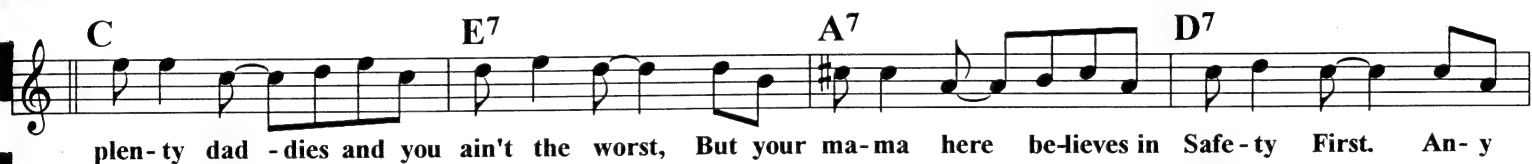
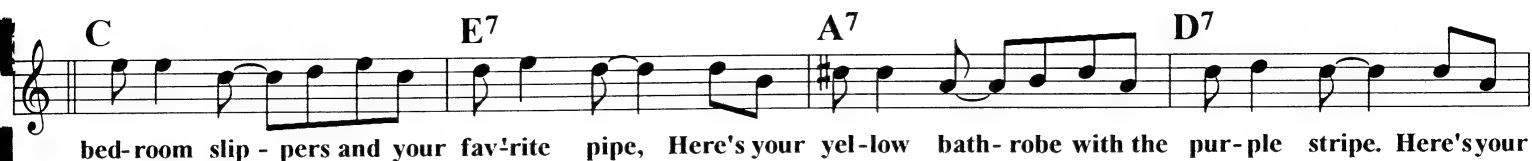
Break:

Bass:

Mama Goes Where P.2

Bb Part

Patter:



Solos on "Chorus"

Mama Goes Where Papa Goes

The Firehouse Jazz Band

Bb Part

Changes are especially weak in bar 12 of Chorus, but original.

Milton Ager - 1923 - Lyrics: Jack Yellen

Introduced by Sophie Tucker

Rec: Sam Lanin 1924, The Cotton Pickers 1923

Verse:

"How come, Hen - ry dear?" Said Mis - sus Hen - ry Brown, "You
 "Says which, Dad - dy mine?" Con - tin - ued Mis - sus Brown, "You
 al - ways dis - ap - pear When the eve - nin' sun goes down? You
 got a date at nine With a bus - 'ness friend down town? 'Course
 eat my meat and drink my chick - en soup, Then I no - tice that you fly the coop. You
 I don't know but, Hen - ry, I sus - pec's, That your friend is of the fe - male sex. So
 can't pass thru that door With - out your ma - ma an - y more. 'Cause
 ma - ma goes a - long To see you keep your will pow'r strong. 'Cause

Chorus:

Ma - ma goes where Pa - pa goes, or Pa - pa don't go out to - night!
 Ma - ma goes 'cause Ma - ma knows You can't be trust - ed out of her sight.
 Ma - ma's got a feel - in' that she must be near, Just to help her Pa - pa keep his con - science clear, So
 Ma - ma goes where Pa - pa goes or Pa - pa don't go out to - night, No!
 Pa - pa don't go out to - night! 'Cause Here's your

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I Can't Believe That You're In Love With Me

The Firehouse Jazz Band

Clarence Gaskill & Jimmy McHugh - 1926
In Revue: "Gay Paree"
Rec: Louis Armstrong Orch. 1930,
Django Reinhardt - Paris 1937, Artie Shaw Orch.
1938, Coleman Hawkins & His Chocolate Dandies
1940, Billie Holiday & Teddy Wilson Orch. 1938, etc.

Bb Part

Sheet music for the Bb Part of the song "I Can't Believe That You're In Love With Me". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff.

Chords: D+7, A, G, Gm, D, E7, A7, D#dim, Em7, A7, D+7, G, Gm, D, E7, A7, D, G7, D, F#7, B7, E7, A7, D+7, G, Gm, D, E7, A7, D, G7, D.

Lyrics:

Your eyes of blue, your kiss-es too, I nev - er knew what they could do, I
can't be - lieve that you're in love with me. You're
tell - ing ev - 'ry one I know, I'm on your mind each place you go, They
can't be - lieve that you're in love with me.
I have al - ways placed you far a - bove me,
I just can't im - ag - ine that you love me. And
af - ter all is said and done, To think that I'm the luck - y one, I
can't be - lieve that you're in love with me.

Rain

The Firehouse Jazz Band

300

Eugene Ford - 1927

Rec: Arnold Frank 1927, Sam Lanin Orch.
1928, Jimmy Lunceford Orch. 1935, Frank
Petty Trio 1950, Paul Weston Orch.

Bb Part

A F G⁷

Rain, Let us cud-dle while the Rain pit-ter-pat-ters on the

Gm⁷ C⁷ F

pane and we're a - lone, A chance to

F Dm

while a - way a dream-y af - ter - noon, A love - ly

G⁷ Gm⁷ C⁷ C+⁷

peace - ful af - ter - noon, No one can see us.

B F G⁷

Rain, It's so co-zy in the Rain, There's no rea-son to com -

Gm⁷ C⁷ D⁷

- plain, if she's with you To hold her

Gm E⁷ F D⁷

hand and then it's ten to one you'll kiss her in the

G⁷ C⁷ F B^b7 F

Rain, Rain, Rain.

Chorus:

A Dm E7 A7 D7

gets too hot for com - fort, And you can't get ice cream cones,
call - ing up your sweet - ie, In those Hot House Tel - e - phones,

G7 Gm7 C7 F C7

'Tain't no sin, to take off your skin, And dance a - round in your bones. When the
'Tain't no sin, to take off your skin, And dance a - round in your bones. When you're

Dm E7 A7 D7

laz - y syn - co - pa - tion, Of the mus - ic soft - ly moans,
on a crowd - ed dance floor, Near those Red Hot sax - o - phones,

G7 Gm7 C7 F C7

'Tain't no sin, to take off your skin, And dance a - round in your bones. The Pol - ar
'Tain't no sin, to take off your skin, And dance a - round in your bones. Just take a

B Am F7 Am F7

Bears are - n't green up in Green - land, They've got the right i - dea.
look at the girls while they're danc - ing, No - tice the way they're dressed.

C G7 C G7 C G#7 G7 C

They think it's great to re - frig - er - ate while we all cre - mate down here. Just be
Wear silk - en clothes with - out an - y hose and no - bod - y knows the rest! If a

Dm E7 A7 D7

like those Bam - boo Ba - dies, In the South Sea trop - ic zones,
gal wears X - ray dress - es, And shows ev - 'ry - thing she owns,

G7 Gm7 C7 F C7

'Tain't no sin, to take off your skin, And dance a - round in your bones! When it
'Tain't no sin, to take off your skin, And dance a - round in your bones! When you're

'Tain't No Sin To Take Off Your Skin & Dance Around In Your Bones

The Firehouse Jazz Band

Walter Donaldson - 1929

Lyrics: Edgar Leslie

Rec: Fred "Sugar" Hall's Sugar Babies
1929, Lee Morse 1930.

Bb Part

Verse:

C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

Danc - ing may do this and that, And help you take off lots of fat, But

C Am⁷ Dm⁷ G⁷ C Cdim G⁷

I'm no friend of danc - ing when it's hot! So

C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

if you are a danc - ing fool, Who loves to dance but can't keep cool,

C Am⁷ Dm⁷ G⁷ C C⁷

Bear in mind the i - dea that I've got. When it
When you're

Ragged But Right

The Firehouse Jazz Band

Riley Puckett - 1933

Puckett was blind singer/guitarist who began career in early '20's. Widely recorded.

Rec: R. Puckett 1934, Bob Howard 1938

Bb Part

Medium Lazy Swing MM=135

A B \flat G 7 C 7 F 7 B \flat B \flat 7

I just dropped in to tell you that I'm ragged but right. A ramblin' man, a gamblin' man who's drunk ev-'ry night. I got a

E \flat Edim B \flat /F G 7 C 7 C 7 F 7

Por-ter Hou-se steak three times a day for my bo-ard, That's more than an-y or-din-ar-y guy can af-ford. I

B B \flat G 7 C 7 F 7 B \flat B \flat 7

got a big e-lec-tric fan to cool me when I eat, And a copper colored gal to keep me warm when I sleep. A

E \flat Edim B \flat /F G 7 C 7 F 7 B \flat

ramblin' man a gamblin' man, Lord-y but I'm tight, I just dropped in to tell you that I'm ragged but right.

I'm Confessin' That I Love You

The Firehouse Jazz Band

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Doc Daugherty & Ellis Reynolds - 1930

Lyrics: Al Neiburg

Rec: Rudy Vallee 1930, Guy Lombardo Orch. 1930,

Lionel Hampton Orch. 1937, Harry James Orch.,

Louis Armstrong & His New Sebastian Cotton Club Orch. 1930,

V-Disc All-Stars (Armstrong, Teagarden, Hackett) 1944, etc.

Bb Part

A A E+7 A E+7 A Em⁶ F#⁷

I'm con-fess-in' that I love you, Tell me, do you love me too?

B⁷ E⁷ A F#m⁷ Bm⁷ E⁷(b⁹)

I'm con-fess-in' that I need you, hon-est I do, Need you ev-'ry mo-ment.

A E+7 A E+7 A Em⁶ F#⁷

In your eyes I read such strange things, But your lips de-ny they're true,

B⁷ E⁷ A Dm⁶ A

Will your an-swer real-ly change things ma-king me blue?

B A⁷ D A+⁷ D

I'm a-fraid some-day you'll leave me, Say-ing "Can't we still be friends?"

B⁷ E⁷

If you go, you know you'll grieve me, All in life on you de-pends.

A E+7 A E+7 A Em⁶ F#⁷

Am I guess-in' that you love me, Dream-ing dreams of you in vain,

B⁷ E⁷ A F#m⁷ Bm⁷ E+⁷

I'm con-fess-in' that I love you o-ver a-gain.

Chorus:

A D⁶ D^{b7} D Am⁶ B⁷

Cher - ry, Cher - ry, ain't it a shame,

E⁷ Em⁷ Ddim D⁶ Em⁷ A⁷

That you can't be sweet as your name.

D⁶ D^{b7} D Am⁶ B⁷

Al - ways flirt - in', hav - in' your fun,

E⁷ Em⁷ Ddim D⁶ G⁷ D⁶ C^{#7}

Nev - er cer - tain if I'm the one. But

B F^{#7} B⁷

if I am, I'll hang a - roun', Till

E⁷ A⁷

you grow up, and set - tle down. But

D⁶ D^{b7} D Am⁶ B⁷

will ya, while your heart's on a spree,

E⁷ Em⁷ Ddim D⁶ Em⁷ A⁷

Cher - ry, save your lov - ing for me.

Cherry

The Firehouse Jazz Band

Don Redman - 1928

Rec: McKinney's Cotton Pickers (Redman on sax) 1928, Big Aces (T. & J. Dorsey, Teagarden, Redman, Teschmacher, Kress) 1928, Harry James Orch. 1944, Erskine Hawkins Orch. 1944, Bob Crosby Orch. (voc. by guitarist Nappy Lamare) 1939, Pete Fountain, Benny Goodman Orch. (Butterfield, etc.), Muggsy Spanier (V-Disc with Hucko, McGarity, etc.), etc.

Bb Part

Verse:

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music with lyrics underneath. Chords are indicated above the notes.

Staff 1: Chords: D, G⁶, A⁷, D. Lyrics: Cher - ry is the one girl I shall al - ways love.

Staff 2: Chords: D, G⁶, A⁷, D⁷. Lyrics: Cher - ry is the name I'm al - ways think - ing of.

Staff 3: Chords: G, Gm⁶, D, Am⁶, B⁷. Lyrics: Al - tho' she keeps re - fus - ing and de - lay - ing,

Staff 4: Chords: E⁷, Em⁷, A⁺⁷. Lyrics: These are the words I con - stant - ly keep say - ing:

Take Me To the Land of Jazz

*The Firehouse Jazz Band***Bb Part**

Bert Kalmar, Edgar Leslie, Pete Wendling - 1919

Recorded: Marion Harris 1919

Verse:

There's mu - sic in the breeze, and trom - bones grow on trees. Ya' hear
 moan - in' and groan - in' and tune - ful har - mo - nies. In
 ev - 'ry ca - bar - et, it's the on - ly thing they play! Well, I
 long to hear it, I must be near it, and that's why I say:

Chorus:

Take me to the land of jazz, Play the kind-a' blues like Mem - phis has,
 Take me to the land of jazz, Let me hear the music New Or - leans has,
 I wan' na step, to a tune that's full of gen - u - ine pep!
 I like it hot, and ya' know that's what that ci - - ty's got!
 Pick in' 'em up and layin' 'em down, Teach them how all the o - ver town,
 Come and take the lat - est dare, Learn to do the "Griz - zly Bear". I
 I'll give you fair warn - in', I won't be home till morn - in'. I'll be
 love that syn - co - pa - tion, At my des - tin - a - tion! Just
 danc - in' till the sun comes up, In the lov - in' land of jazz.
 run - nin' wild and livin' it up, In the lov - in' land of jazz.

That's My Home

The Firehouse Jazz Band

This version based on the 1932
Louis Armstrong Orchestra recording:

by Leon & Otis Rene, B. Ellison
Rec: Louis Armstrong Orch. 1932,
Buddy Stewart c. 1947, Bud Bascomb.
Transcribed by "Banjo Bob" Stevens

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Bb Part

Where the

A E^b E^bm B^b C⁷

sun-set's in the sky, And the flow-ers nev-er die, And

Cm⁷ F⁷ B^b B^b+7

friends don't pass you by, That's my home. Where the

E^b E^bm B^b C⁷

folks say "How-dy do" and you know they mean it, too, Where

Cm⁷ F⁷ B^b E^bm B^b B^b7

Mam-my's love is true, That's my home. I'm

B E^bm A^b9 B^b

al-ways wel-come back no mat-ter where I roam, It's

Cm⁷ C⁷ F⁷

just a lit-tle shack, But to me it's home sweet home. Where the

E^b E^bm B^b C⁷

Swan-ee Riv-er flows, Where the sha-dy pine tree grows, I

Cm⁷ F⁷ B^b E^bm B^b B^b7

need-n't say no more, 'cause that's my home. Where the

Emaline

The Firehouse Jazz Band

Frank Perkins & Mitchell Parish - 1934
 Rec: Mildred Bailey & Benny Goodman Orch. (C. Hawkins, Krupa) 1934, Charlie Barnett Orch., Cab Calloway Orch., Frankie Trumbauer 1934, Wayne King Orch. 1937, etc.

This song was a favorite of jazz tenor great Eddie Miller (born in New Orleans, featured with Bob Crosby Orch., Rampart Street Paraders, Pete Fountain, etc.).

Bb Part

A G E⁷ A⁷

Don't you hear my heart whis-per thru your win-dow, Em - a - line. It's a love-ly night

D⁺ D⁷ G G^{#dim} D⁷ D⁺

Em - a - line to me-an-der with me.

G E⁷ A⁷

Have you told your friends, have you told your peo-ple, Em - a - line. Hur-ry up and write

D⁺ D⁷ G Cm⁶ G

them a line 'bout a wed-din' to be. In the

B E^b F⁷ B^b E^b F⁷ B^b

church there's an old bell - ring -er, Just wait-in' for the time when

G A⁷ D Ddim A⁷ D⁷

I place a ring a - round your fin - ger, mak - in' you mine.

G E⁷ A⁷

All I do is pray, for that Sun-day morn-in' sun to shine, when I prom-en-ade

D⁺ D⁷ G Cm⁶ G

down the line, hand in hand with Em - a - line.

Henry Creamer & Jimmy Johnson - 1926
 Rec: McKinney's Cotton Pickers 1930,
 Mound City Blue Blowers (Glenn Miller, Pee Wee
 Russell, Coleman Hawkins, Eddie Condon,
 McKenzie, Krupa) 1929, Louis Armstrong 1930,
 Ben Pollack Orch. (with Matlock, Bauduc, voc:
 Teagarden) 1930, Benny Goodman Orch. 1935,
 Bechet-Spanier Big Four 1940, V-Disc All-Stars
 Hackett, Teagarden, etc.) 1944.

If I Could Be With You One Hour Tonight

The Firehouse Jazz Band

308

Bb Part

Theme song of "McKinney's Cotton Pickers", one of
 the top 3 black orchestras of the late '20's & early '30's.
 The other two were Duke Ellington & Fletcher Henderson.

A F F#dim Gm7 C7 F F#dim Gm7 C7

I'm so blue I don't know what to do, All day long I'm pi-ning just for you,
 All dressed up but still no-where to go, How I wish that I could see a show.

F D7 G7 C7

I did wrong when I let you go a-way, For now I grieve a-bout you night and day. I'm un-
 Here I wait with no-one to call me dear, The one I love is man-y miles from here. Cen-tral

C G7 C G7 C7

hap-py and dis-sat-is-fied, But I'd be hap-py if I had you by my side. If I could
 give me 1 - 2 - 3 - 4 - J, Oh won't you lis-ten lit-tle sweet-ie while I say:

B C7 F A7 D7

be with you I'd love you strong, If I could be with you I'd love you long, I

G7 C7 F D7 G7 C7

want you to know, I would-n't go, Un-til I told you hon-ey why I love you so. If I could

C7 F A7 D7

be with you one hour to-night, If I were free to do the things I might, I'm

G7 E7 F A7 D7 G7 C7 F

tell-ing you true, I'd be an-y-thing but blue if I could be with you. If I could

Chorus:

A B^b B^bm F G⁷
 Pale moon shin- ing on the fields be- low, Folks are croon- ing songs soft and low,
 C⁹ Gm⁷ C⁹ A⁷ B^b B^bm F
 need- n't tell me so, be- cause I know it's Sleep- y Time Down South.

B^b B^bm F G⁷
 Soft winds blow- in' thru the pine- wood trees, Folks down there live a life of ease,
 C⁹ Gm⁷ C⁹ A⁷ B^b B^bm F E⁷
 When the twi- light brings the ev'- ning breeze, It's Sleep- y Time Down South.

B A B^bdim Bm⁷ E⁷ A
 Steam- boats on the riv- er, a- com- ing, a- go- ing, Splash- ing the night a- way,
 A B^bdim Bm⁷ E⁷ A C⁷
 Hear those ban- jos ring- ing, the folks all a- sing- ing, They dance' till break of day.

B^b B^bm F Dm⁷ G⁷
 Dear old South- land with its dream- y songs, Takes me back there where I be- long,
 C⁹ Gm⁷ C⁹ A⁷ B^b B^bm F
 I'll find hea- ven in my mam- my's arms When it's Sleep- y Time Down South.

When It's Sleepy Time Down South

The Firehouse Jazz Band

Leon Rene - Otis Rene - Clarence Muse - 1930

Louis Armstrong's theme song.

Rec: Paul Whiteman (voc. Mildred Bailey) 1931,

Louis Armstrong 1941 & 1952 ('52 recording was chart hit),

Sidney Bechet & His New Orleans Feetwarmers 1941,

Phil Harris, Ethel Waters, Jimmy Noone Orch. etc.

Bb Part

Verse:

Home - sick, ti - red, All a - lone in a big ci - ty.

Why should ev - 'ry - bod - y pi - ty me?

Night - time's fall - ing, And I'm yearn - ing for Vir - gin - ia,

Hos - pi - tal - i - ty with - in ya' calls me.

Who's Sorry Now? P.2
Bb Part

Chorus:

A C E7
Who's sor - ry now? Who's sor - ry now?

A7 D7
Whose heart is ach - ing for break - ing each vow?

G7 C C#dim
Who's sad and blue? Who's cry - ing too?

G D7 G7 Dm7 Dm7(b5) G7
Just like I cried ov - er you.

B C E7
Right to the end, Just like a friend,

A7 Dm A7 Dm A7
I tried to warn you some - how.

Dm Dm7(b5) C A7
You had your way, Now you must pay;

D7 G7 C C#dim Dm7 G7
I'm glad that you're sor - ry now.

Who's Sorry Now?

The Firehouse Jazz Band

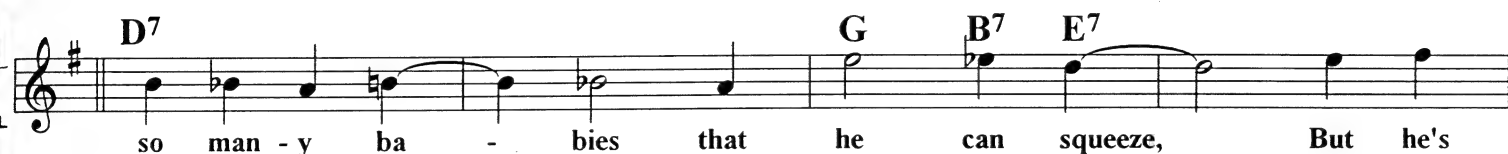
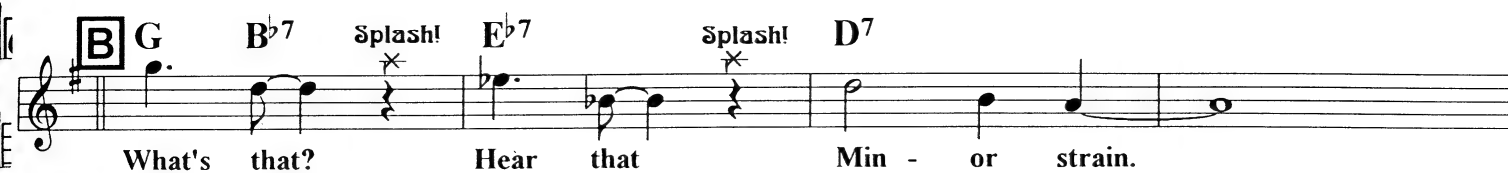
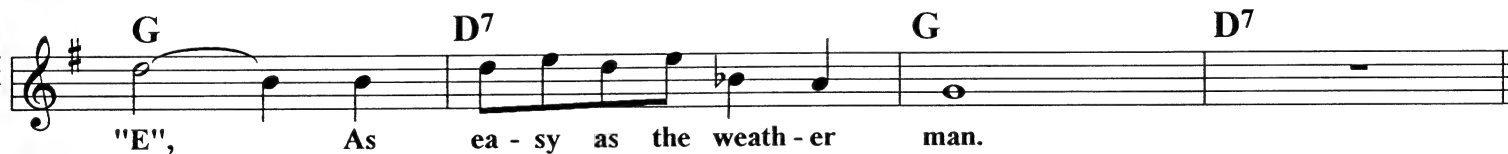
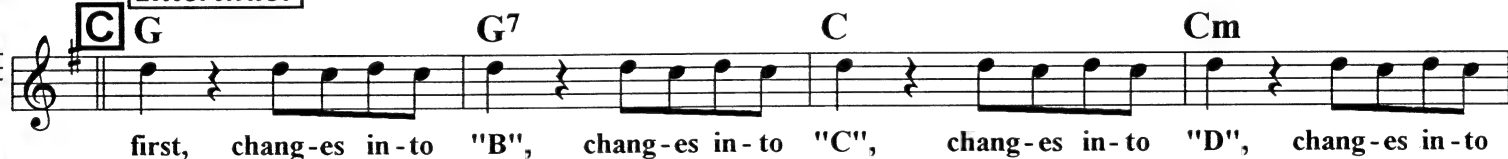
Bert Kalmar, Harry Ruby, Ted Snyder - 1923
 Popularized in Vaudeville by Van & Schneck.
 Rec: Billy Banks Orch. (Condon, Russell, Sullivan) 1932, Casa Loma Orch. (Pee Wee Hunt, Sonny Dunham) 1935, Sidney DeParis' Blue Note Jazzmen (Ed Hall) 1944, Frankie Newton Orch. (Ed Hall, Cozy Cole), Bob Crosby's Bobcats (Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare) 1937, Connie Francis (Hit record) 1957, etc.

Bb Part

Verse:

The musical score is written for the Bb part in 4/4 time. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You smiled when we part - ed, It hurt me some - how, I Al - though I for - give you, I can - not for - get, How thought you there was noth - ing worth - while, The you shat - tered all my i - deals, You ta - bles are turn - ing And you're cry - ing now, While smiled when I told you And That you would re - gret, And G I am just know learn - ing to smile. Gdim you know just how it feels. G D7 Ddim D7 G7 Dm7 Dm7(b5) G7 G+7"

You smiled when we part - ed, It hurt me some - how, I
 Al - though I for - give you, I can - not for - get, How
 thought you there was noth - ing worth - while, The
 you shat - tered all my i - deals, You
 ta - bles are turn - ing And you're cry - ing now, While
 smiled when I told you And That you would re - gret, And
 G I am just know learn - ing to smile.
 Gdim you know just how it feels.
 G D7 Ddim D7 G7 Dm7 Dm7(b5) G7 G+7

**Interlude:**

D.S. back to "A" al Fine

Changes

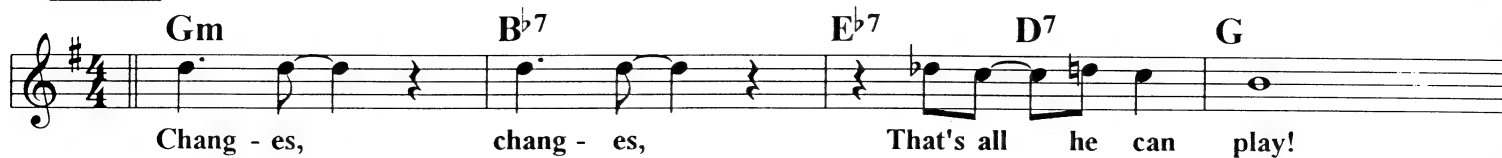
The Firehouse Jazz Band

Based on the Whiteman lyrics:

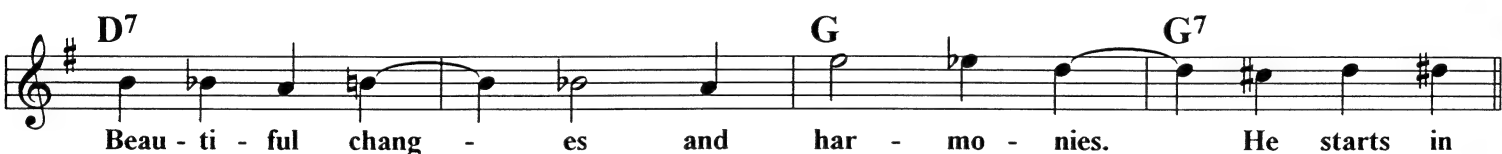
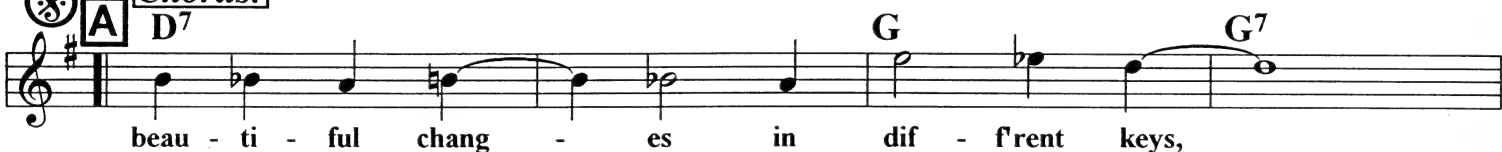
Walter Donaldson - 1927

Rec: Paul Whiteman Orch. (Bix, Busse, T. & J. Dorsey, Bing Crosby, et al) 1927, California Ramblers (C. Qucaley, T. Dorsey, etc.) 1927, Benny Goodman Orch., Banu Gibson 1983, etc.

Verse:



Chorus:



Chorus:

Solos begin: Trombone, Clarinet, Piano:

Cornet Lead:

Piano Solo - 3 Bars - ad lib:

Cornet Solo:

Ensemble:

Piano & Bass:

Piano & Bass:

West End Blues

The Firehouse Jazz Band

Piano plays straight marcato quarter-note chords throughout:

Cornet Cadenza ad lib ala Armstrong:
(Starts slow - middle section accelerando - ends slower, like most cadenzas!)

Joe "King" Oliver & Clarence Williams - 1928

Rec: King Oliver's Creole Jazz Band (C. Williams-piano) 1928, Louis Armstrong & His Savoy Ballroom Five (Hines) 1928, Ethel Waters & Clarence Williams 1928, Louis Armstrong Orch. (Pops, Barbarin) 1939, Cootie Williams Orch. (McGarity) 1941, Punch Miller, Jelly Roll Morton 1939, etc.

Cornet Solo Intro:

Verse - Begin Time:

Clarinet & Trombone play sustained pad behind cornet:

This version is similar to Louis Armstrong's classic 1928 rendition, which some people feel is one of the best recordings he ever made.

Louis' rhythmic patterns can be difficult to notate precisely, and once done, even more difficult to read & play! The story goes that someone once notated one of Louis' recorded solos exactly and asked him if he could play it from the sheet. In effect, Louis said "You gotta' be kidding!"

Listen to Louis' recording again. That's the ONLY way to come close to the original rendition.

Chorus:

B C Cmaj⁷ C⁶ C

Wave your lit - tle hand and whis - per So Long Dear - ie.

Dm Dm(maj⁷) Dm⁷ G⁷

You ain't gon - na' see me an - y - more.

Dm Dm(maj⁷) Dm⁷ G⁷sus⁴ G⁷

But when you dis - cov - er that your life is drear - y,

C G⁷ C

Don't you come a - knock - in' on my door, 'Cuz I'll be
Be - cause you

C Gm⁶ A⁷

all dressed up me and so sing - in' that song that says, "You
treat - ed me and so rot - ten and rough, I've had e -

Dm Dm⁷(b⁵) G⁷

dog, I told you so". So,
nough of feel - in' low. So,

C Cmaj⁷ Gm⁶ A⁷

wave your lit - tle hand and whis - per, "So long, Dear - ie", Dear - ie

Dm⁷ G⁷ C

should have said so long so long a - go.

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So Long, Dearie

*The Firehouse Jazz Band***Bb Part****Verse:**

Jerry Herman - 1963
 From musical "Hello, Dolly"
 Rec: Louis Armstrong

Now I can hear that choo - choo call - in' me on to a

fan - cy new ad - dress. Yes I can

hear that choo - choo call - in' me on, on board the

hap - pi - ness ex - press. I'm gon - na'

pick my - self a chick who's gon - na' stick like glue! I don't care

where I go, as long as it's a - way from you! So,



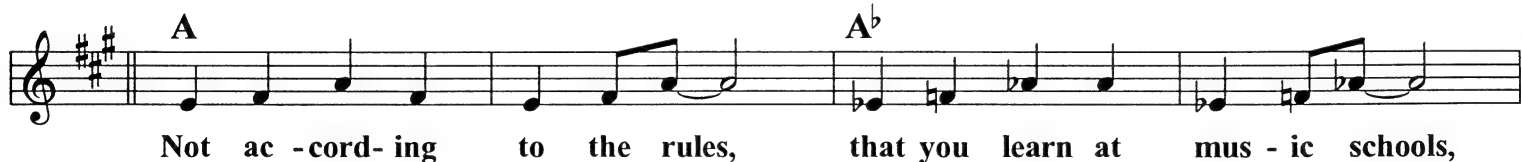
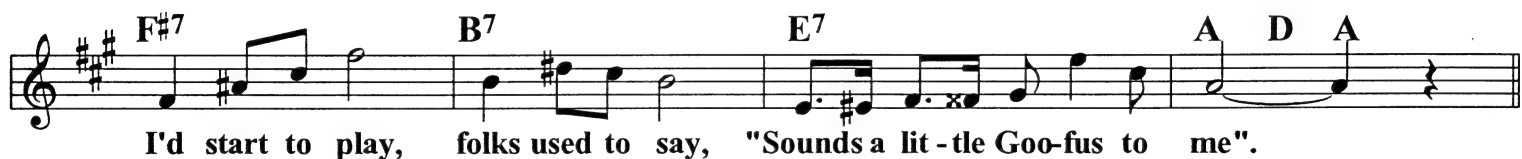
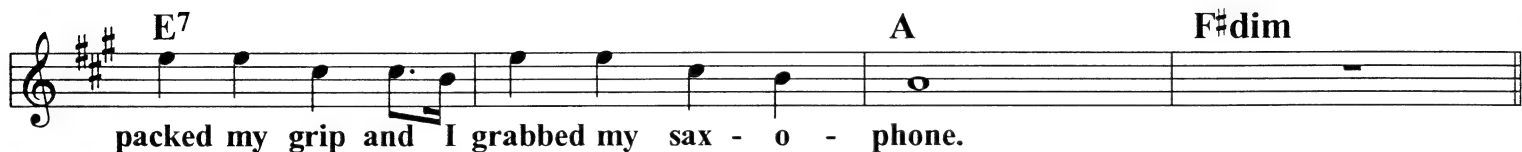
Goofus

The Firehouse Jazz Band

Wayne King & William Harold - 1930

Lyrics by Gus Kahn

Rec: Wayne King Orch. 1931, Dan Russo 1932,
Red Nichols & His Five Pennies 1932,
Freddie "Schnicklefritz" Fisher (with trumpeter
George Rock) 1938, Phil Harris in late-40's, The
Hoosier Hot Shots, Johnny Mercer, Les Paul, etc.

Bb Part*Tempo di Rube*

June Night

The Firehouse Jazz Band

Abel Baer & Cliff Friend - 1924

Rec: Ted Lewis Orch. 1924, Fred Waring's
Pennsylvanians 1924, Cliff Edwards
("Ukelele Ike") 1924, Ipana Troubadors
1927, etc.

Bb Part

G⁺7 **A** **C** **G⁺7** **C** **Em⁷(^b5)**
 Just give me a June night, the

A⁷ **D⁷**
 moon - light, and you.

G⁷ **G⁺7** **C** **Am⁷**
 In my arms, with all your charms, 'Neath

D⁷ **D⁺7** **G⁷**
 stars a - bove, and we'll make love. I'll

B **C** **G⁺7** **C** **Em⁷(^b5)**
 hold you, en - fold you, then

A⁷ **Dm** **A⁷**
 dreams will come true. So

Dm **Fm⁶** **C** **A⁷**
 give me a June night, the

D⁷ **G⁷** **C** **Fm⁶** **C** **G⁺7**
 moon - light, and you.

Wedding Bells Are Breaking Up That Old Gang of Mine

The Firehouse Jazz Band

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Bb Part

Irving Kahal, Willie Raskin, Sammy Fain - 1929
Rec: Gene Austin 1929, Art Kassel & His "Kassels
In the Air" Orch. 1929, Hal Kemp & His Carolina
Collegians 1929, Four Aces 1954, etc.

A C F Fdim C F Fdim C Edim

Not a soul down on the cor-ner, That's a pret-ty cer-tain sign, That

G⁷ C Adim G⁷

wed-ding bells are break-ing up that old gang of mine. All the

C F Fdim C F Fdim C Edim

boys are sing-ing love songs, They for-got "Sweet A-de-line", Those

G⁷ C

wed-ding bells are break-ing up that old gang of mine.

B E⁷ Am

There goes Jack, there goes Jim, Down to lov-er's lane,

D⁷ G⁷ G⁺⁷

Now and then we meet a-gain, but they don't seem the same. Gee, I

C F Fdim C F Fdim C Edim

get a lone-some feel-ing, When I hear the church bells chime, Those

G⁷ C

wed-ding bells are break-ing up that old gang of mine.

Body & Soul

The Firehouse Jazz Band

Edward Heyman, Robert Sour, Frank Eyton, Johnny Green - 1930

Rec: Paul Whiteman Orch. 1930, Leo Reisman Orch. (Eddy Duchin-piano) 1931, Ruth Etting 1930, Ozzie Nelson Orch. 1930, Helen Morgan 1930, Louis Armstrong Orch. 1930, Benny Goodman Trio (Wilson, Krupa) 1935, Coleman Hawkins (most well-known version) 1939, Earl Hines Orch. 1940, Duke Ellington Orch. 1940, Art Tatum, Ziggy Elman, Dinah Shore & Dr. Henry Levine's Barefoot Dixieland Philharmonic 1941, Louis Armstrong small band 1956, etc.

Bb Part

A Fm B^b7 E^b B^b+ E^b F[#]dim

My heart is sad and lone - ly, For you I sigh, for you dear, on - ly

Fm⁷ B^b7 G⁷ Cm Fm B^b7₃ E^b Cm

Why have- n't you seen it? I'm all for you, Bod - y and Soul.

Fm B^b7 E^b B^b+ E^b F[#]dim

I spend my days in long - ing, And won-d'ring why it's me you're wrong - ing,

Fm⁷ B^b7 G⁷ Cm Fm B^b7₃ E^b B⁷

I tell you I mean it, I'm all for you, Bod - y and Soul.

B E B⁷ E Am E B⁷ E

I can't be-lieve it, It's hard to con-ceive it, That you'd turn a - way ro- mance.

Em⁷ A⁷ Dmaj⁷ Fdim Em⁷ A⁷ D⁷ C[#]7 C⁷

Are you pre-tend-ing, it looks like the end-ing, Un - less I could have one more chance to prove, dear,

Fm B^b7 E^b B^b+ E^b F[#]dim

My life a wreck you're mak - ing, You know I'm yours for just the tak - ing,

Fm⁷ B^b7 G⁷ Cm Fm B^b7₃ E^b

I'd glad - ly sur - ren - der my-self to you, Bod - y and Soul.

What Can I Say Dear After I Say I'm Sorry

Walter Donaldson - 1926

Rec: Jean Goldkette Orch. (J. Dorsey, Venuti, etc.) 1926, Bailey's Lucky

Seven (with Benny Krueger) 1926, Ella Fitzgerald 1939, Will Bradley Orch.

1940, Bobby Hackett c. 1941, Jack Jenney Orch. c. 1942, Tommy Dorsey

Orch. (Sy Oliver chart), etc.

The Firehouse Jazz Band

A AA⁷

D

What can I say, dear, af - ter I say I'm sor - ry?

Dm

A

What can I do to prove it to you, I'm sor - ry?

C[#]m

Adim

Bm

I did - n't mean to ev - er be mean to you. If

E⁷

A

I did - n't care I would - n't feel like I do.

B AA⁷

D

I was all wrong but right or wrong I don't blame you.

Dm

A

Why should I take some - bod - y like you and shame you? I know that

F[#]7

Bm

I made you cry, and I'm so sor - ry dear, So

Bm⁷E⁷

A

E⁷

what can I say, dear, af - ter I say I'm sor - ry?

The Curse of An Aching Heart

The Firehouse Jazz Band

Al Piantadosi (1884-1955) - 1913

Lyrics: Fink?

Rec: Will Oakland 1913, Manuel Romain 1913, Fats Waller 1936, Beatrice Kay 1946, Ella Logan 1945, Turk Murphy's Jazz Band (Bob Scobey-trmpt, voc. Turk) 1950, etc.

Bb Part

Rubato intro piano solo: Exaggerated "Saloon Style" with tremolos - ad lib:

Time Begins:

Spoken in little girl voice: "Mister, is my daddy in there?" Spoken in gruff man's voice: "Get away from them swingin' doors!" You

A C Cdim C C7
made me what I am to - day, I

F Fm C
hope you're sat - is - fied. You

G7 C G7 C
dragged me down and down un - til the

D7 G7
soul with - in me died. You

B C Cdim C C7
shat - tered each and ev - 'ry dream, You

F B7 E7 F#m Gdim E7/G#
fooled me from the start. And

F F#dim C/G E7 A7
though you're not true, I still love you, That's the

D7 G7 C
curse of an ach - ing heart.

If I Had You

The Firehouse Jazz Band

320

Ted Shapiro - Jimmy Campbell - Reg Connelly - 1928

Rec: Rudy Vallee 1929, Al Bowlly 1929, Red Nichols & His Five Pennies, Sharkey Bonano, Jimmy Dorsey Orch. 1939, Cliff Edwards ("Ukelele Ike") 1936, Benny Goodman Sextet (Lou McGarity) 1941, Bob Crosby Orch. (Yank Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare, etc.) 1937, Kate Smith, Art Van Damme, Lavere's Chicago Loopers, Charlie Ventura, Una May Carlisle, Nat "King" Cole, etc.

Bb Part

A C C⁷ F Fm

I could show the world how to smile, I could be glad all of the while,

C Adim G⁷ C Adim Dm⁷ G⁷

I could change the gray skies to blue If I Had You.

C C⁷ F Fm

I could leave the old days be- hind, Leave all my pals, I'd nev-er mind,

C Adim G⁷ C Fm⁶ C B⁷

I could start my life all a- new If I Had You.

B Em B⁷ Em B⁷

I could climb the snow- capped moun- tains, Sail the might- y o- cean wide,

Em B⁷ Em G⁷

I could cross the burn- ing des- ert, If I had you by my side.

C C⁷ F Fm

I could be a king, dear, un- crowned, Hum- ble or poor, Rich or re- knowned,

C Adim G⁷ C Fm⁶ C G⁷

There is noth- ing I could- n't do, If I Had You.

Chorus:**B** A⁷

Through the black of night, I got to go where you are,

D⁷

If it's wrong or right, I got to go where you are.

D⁺7

I'll

G

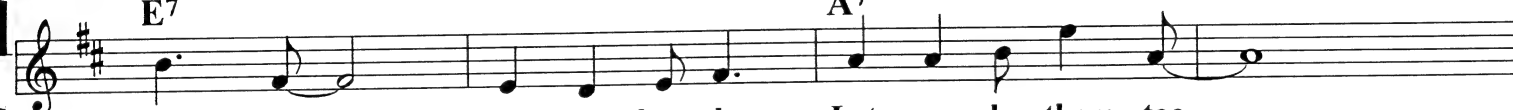
A⁷

D

Bm



roam through the dis - mal swamp-land search - ing for you,

E⁷A⁷

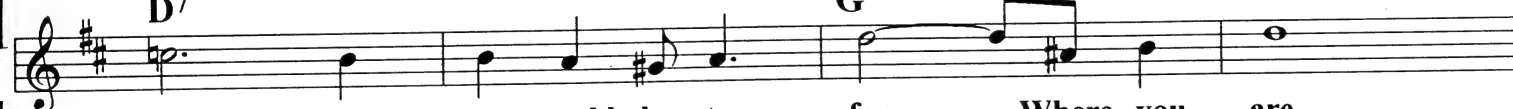
'Cause if you are lost there, Let me be there too.

C A⁷

Through the smoke and flames, I got to go where you are,

D⁷

G



For no place could be too far, Where you are.

E⁷

D

B⁷

Ain't no chains can bind you, If you live, I'll find you,

A⁷E⁷A⁷

D



Love is call - ing me, I got to go where you are.

Chlo-e

"Song of the Swamp"
The Firehouse Jazz Band

Gus Kahn & Neil Moret - 1927

Rec: Paul Whiteman Orch. 1928, Scrappy Lambert 1928,
Eva Taylor 1928, Art Tatum 1937, Spike Jones & His City
Slickers 1945, Louis Armstrong 1953, Bunk Johnson 1947,
Tommy Dorsey Orch. (Bill Finegan arr.) 1945, Benny
Goodman Orch. 1937, Duke Ellington Orch. 1940, etc.

Bb Part

A Bm F#7 Bm Edim

Chlo - e! Chlo - e!

Bm F#m G D G7 D7 G7 F#7

Some-one call - in', no re - ply, Night shade's fall - in', hear him sigh.

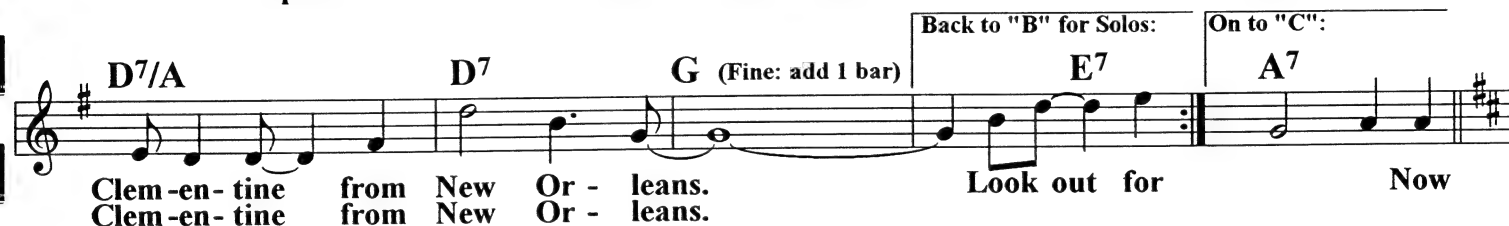
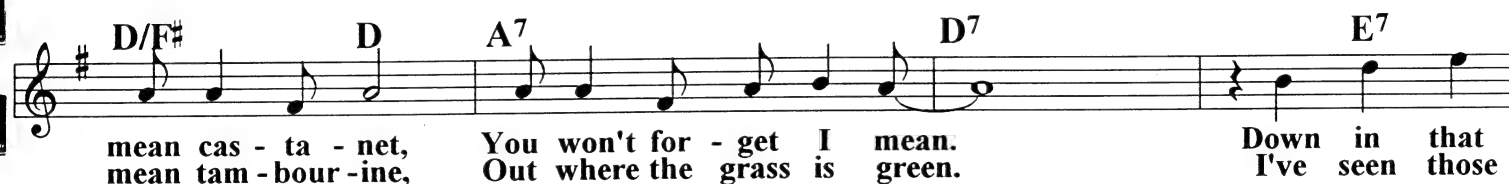
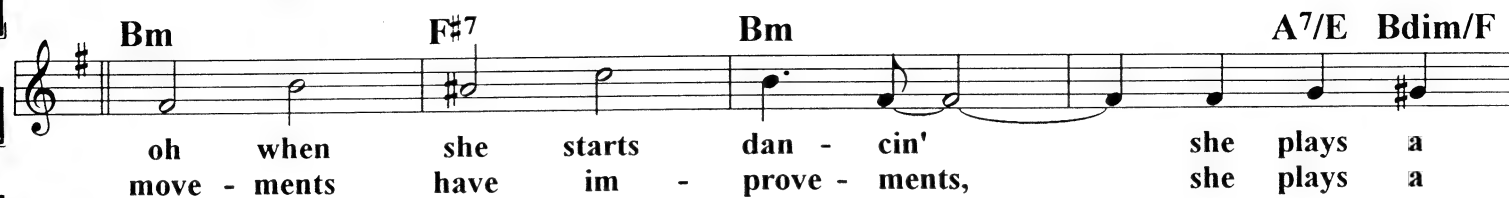
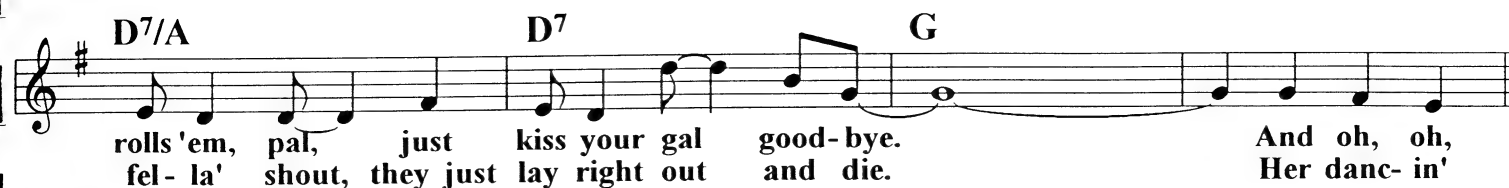
Bm F#7 Bm Edim

Chlo - e! Chlo - e!

Bm F#m G D E7 A7

Emp- ty spac - es meet his eyes, Emp- ty arms out - stretched, He's cry - in':

Bars 1 & 3 (as well as the recurrence in bars 9 & 11) have been simplified from the original 2-octave arpeggios. The original is playable, but does not lend itself to a Dixieland style.

**Patter:**

Back to "B" al fine:

Clementine

(From New Orleans)
The Firehouse Jazz Band

Bb Part

Creamer & Warren - 1927
Jean Goldkette Orch. (Bix, Lang, Venuti, Rank, etc.) 1927, California Ramblers, Don Voorhees Orch. 1927, Sonny Dunham Orch., Bing Crosby 1941, Jimmy Blanton/Ben Webster Band (the Ellington orch. with Ellington on piano, voc. Herb Jeffries) 1941, etc.
Transcribed by "Banjo Bob" Stevens

Verse:

Say! look up the street, Look up the street right now!

Hey! Look at her feet, Is-n't she neat and how?

Oh, ain't she a dar - lin'? Oh, is - n't she sweet?

That ba - by I'm wild to meet. Here comes Miss Look out for

Chorus:

Clem - en - tine, that ba - by from New Or - leans. She's on - ly Clem - en - tine, that ba - by from New Or - leans. You've heard of

sev - en - teen, but what a queen, Ah my! She has those pep - per pots, well this ba - by's hot! Oh my! She's got two

flash - in' eyes, the kind that can hyp - no - tize, And when she yearn - in' lips, her kis - ses are burn - in' pips, They make a

Beale St. Blues

The Firehouse Jazz Band

W.C. Handy - 1916 - Introduced by Prince's Orchestra.

Recorded: Alberta Hunter 1927, Jelly Roll Morton's Red Hot Peppers 1927, Eddie Lang-Joe

Venuti All-Star Orch. (with Teagarden, Goodman) 1931, Guy Lombardo 1942, Ted Lewis,

Tommy Dorsey, Bob Crosby, Bob Scobey's Frisco Jazz Band with Clancy Hayes, etc.

Bb Part



You'll
You'll
If



see pret-ty Browns in beau-ti-ful gowns, You'll see tail-or-mades and
see Hog-Nose rest-rants and Chit-lin' Ca-fe's, You'll see Jugs that tell of
Beale Street could talk, If Beale Street could talk, Mar-ried men would have to pack their



hand-me-downs. You'll meet hon-est men, And pick-pock-ets skilled, You'll find that
by-gone days. And plac-es, once plac-es, Now just a sham, You'll see
bags and walk. Ex-cept one or two, Who nev-er drink booze, And the



bus-ness nev-er clos-es till some-bod-y gets killed. You'll
Gold-en Balls e-nough to pave the New Je-ru-sa-lem. If Well I'd
blind man on the corner who sings these Beale Street Blues.



rath-er be here, Than an-y place I know. I'd
goin' to the river, May-be bye and bye. I said I'm
rath-er be there, Than an-y place I know. I said I'd



rath-er be here, Than an-y place I know. It's gon-na'
goin' to the river, And there's a rea-son why: Be-cause the
rath-er be there, Than an-y place I know. New



take the Sar-gent For to make me go. Well I'm
riv-er's wet and Beale Street's done gone dry. I'd
York may be all right, but Beale Street's paved with gold. (I said it's paved with gold).

Beale St. Mama

324

The Firehouse Jazz Band

Roy Turk & J. Russell Robinson - 1923

Turk wrote lyrics for: I Don't Know Why, I'll Get By, Mean To Me, Where the Blue of the Night Meets the Gold of the Day, etc. Robinson wrote "Margie", "Singin' the Blues", etc. He also replaced Ragas as pianist in the Original Dixieland Jazz Band. This song popularized by Sophie Tucker.

Recorded: Erskine Butterfield, Bob Scobey's Frisco Jazz Band, Bessie Smith, etc.

Bb Part

A C C7

Beale Street ma - ma, why don't you come back home? Well, you

F7 C C#dim

know it is- n't pro- per to leave your lov- in' pa- pa a - lone, all a - lone. I

G7 C E7 A7

know that some- times I was cruel that's true, but ma- ma your sweet pa- pa nev- er two- timed you, boo

D7 G7

hoo, I'm blue, so, how come you do me like you do? I'm cry - in'

B C C7

Beale Street ma- ma, don't mess a- round with me. I know

F F7 E7

there is fan- cy pet- tin' that I can get in Ten- nes - see. I still get

C E7 Am A7

my sweet cook - ies con- stant - ly, but not the kind you served to me, so

D7 G7 C F7 C

Beale Street ma- ma come back home.

325

At a Georgia Camp Meeting

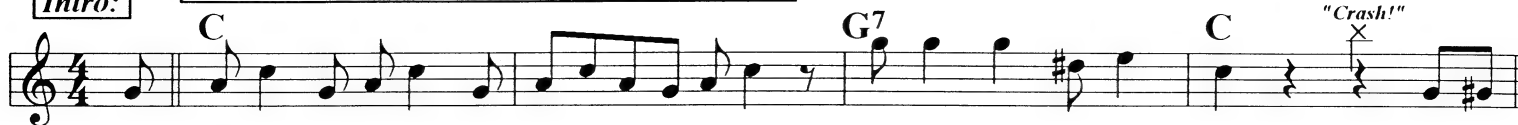
The Firehouse Jazz Band

Bb Part

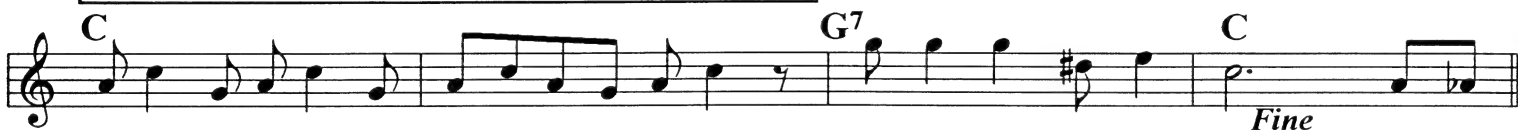
Kerry Mills - 1897 (Also wrote "Meet Me In St. Louis, Louis")
 Rec: The Firehouse Five Plus Two 1954, Graeme Bell, Pete Daily,
 Lu Watters' Yerba Buena Jazz Band (w/ Bob Scobey), etc.
 This version similar to the Firehouse Five Plus Two recording.

Intro:

2 Bars unison w/ Clarinet trill:



2 Bars Unison:



Back to "B" for solos, after last solo play "A" once.



The Basin St. Stomp

The Firehouse Jazz Band

326

As played by the "Basin St. Six" in New Orleans in the 1950's, with George Girard-trmp & voc, Pete Fountain-clar, Joe Rotis-trmb, Roy Zimmerman-pno, Bunny Franks-bs, Charlie Duke-drms.

Bb Part

Intro:

Bass: Bass:

A G C7 A7 D7 G 1. 2.

B G7 C

C G C7 A7 D7 G

Back to "A" for solos:

Do What Ory Say

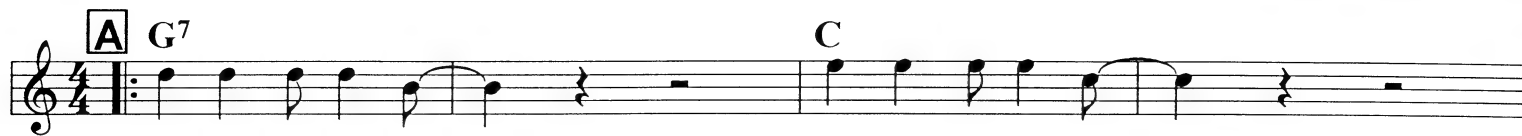
The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

Probably the most well-known of New Orleans trombonists, led band there from 1912-1919 before going to Los Angeles. Later to Chicago to work with King Oliver, Louis Armstrong, Jelly Roll Morton, etc. Also wrote "The Muskrat Ramble" & "Ory's Creole Trombone".

Bb Part

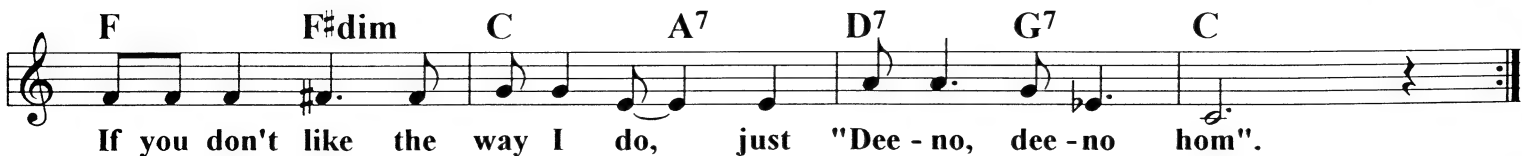
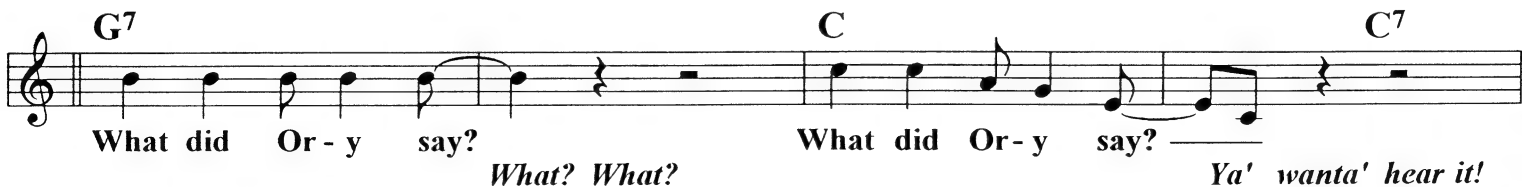
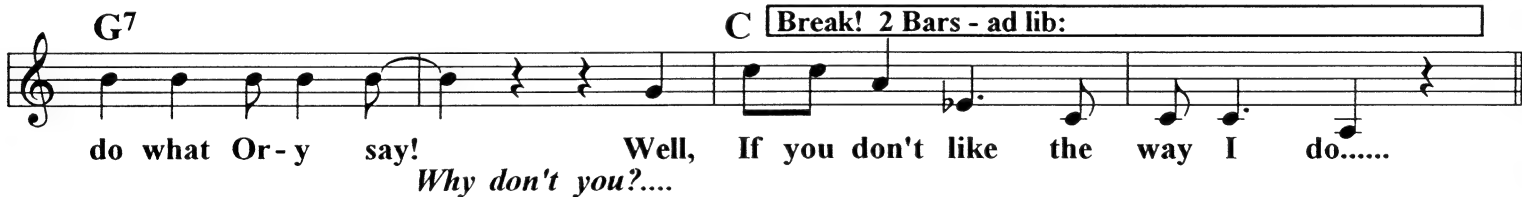
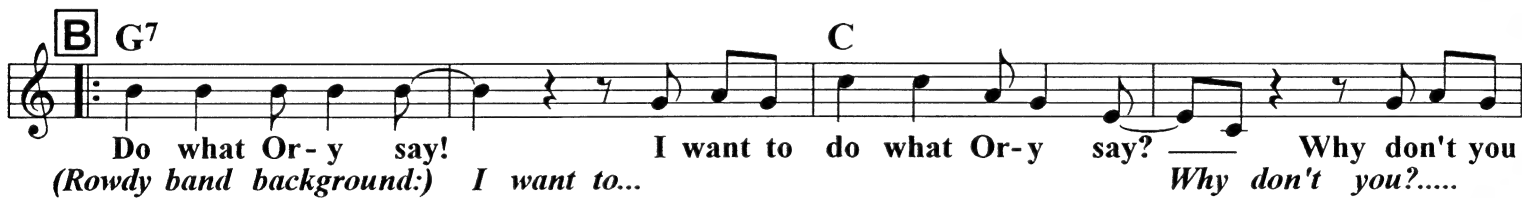
There are various chord changes used in the last 4 bars of each chorus.



1x-Trombone Break - 2 Bars:
2x-Clarinet Break - 2 Bars:



ad lib:



After last solo play "A" once.

Oh, Didn't He Ramble

The Firehouse Jazz Band

328

Bb Part

Traditional New Orleans funeral song.
Sometimes credited to Will Handy.

March style:

Sheet music for the Bb Part in 6/8 time, labeled "March style". The music is in the key of Bb (one flat). It features a series of eighth and quarter notes with various chords (G7, C) indicated above the staff. The first section is marked with a box labeled "A". The second section is marked with a box labeled "To Dixieland 2-Beat swing feel:" and a 4/4 time signature.

Drums: ad lib

Sheet music for the Bb Part in 4/4 time, labeled "Drums: ad lib". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The first section is marked with a box labeled "B". The second section is marked with a box labeled "C".

Well his

Sheet music for the Bb Part in 4/4 time, labeled "B". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "head was in the mar - ket, his feet were in the street. All the

Sheet music for the Bb Part in 4/4 time, labeled "C". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "girls came run - ning by said: 'Look at that mar - ket meat!' Oh didn't he

Sheet music for the Bb Part in 4/4 time, labeled "C". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "ram - ble, Didn't he ram - ble? He

Sheet music for the Bb Part in 4/4 time, labeled "C". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "ram - bled all a - round, All a - round the town. Didn't he

Sheet music for the Bb Part in 4/4 time, labeled "C". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "ram - ble, Didn't he ram - ble? He

Sheet music for the Bb Part in 4/4 time, labeled "C". The music is in the key of Bb. It features a series of eighth and quarter notes with various chords (C, G7) indicated above the staff. The lyrics are: "ram - bled 'til the wo - men cut him down. Didn't he

Roses of Picardy

The Firehouse Jazz Band

Haydn Wood - 1916

Albert Ammons & His Rhythm Kings,
George Shearing Combo, Ted Lewis
Orch. 1929, Red Nichols & His Five
Pennies (w/ Miff Mole) 1929, etc.

Bb Part

A

Ro - ses are shin - ing in Pi - car - dy, in the

hush of the sil - - - ver dew.

Ro - ses are flow'r - - ing in Pi - car - dy, but there's

nev - er a rose like you! And the

B

ro - ses will die with the sum - mer time, And our roads

may be far a - part, But there's

one rose that dies not in Pi - car - dy! 'Tis the

rose that I keep in my heart!

Bye Bye Blues

The Firehouse Jazz Band

330

Bert Lown, Chauncey Gray, David Bennett, Fred Hamm - 1930

Rec: Bert Lown Orch. (his theme song) 1930, Cab Calloway Orch. (w/ Danny Barker, Chu Berry, Cozy Cole, Dizzy Gillespie, Tyree Glenn, Milt Hinton) 1941, Les Paul & Mary Ford 1953, Joe "Fingers" Carr (real name Louis Busch), Frankie Trumbauer Orch. (w/ Eddie Lang, Andy Secrest) 1930, Eddie Peabody ("The Banjo King"), etc.

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music. The first staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on a treble clef staff. The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score is divided into two main sections, A and B, indicated by square brackets. Section A covers the first four staves, and Section B covers the last four staves. The melody is simple and catchy, with a bluesy feel. The lyrics are: "Bye Bye Blues. Bells ring, birds sing, Sun is shin - ing, No more pin - ing. Just we two, Smil - ing thru. Don't sigh, don't cry, Bye Bye Blues." The score ends with a double bar line and repeat dots.

A D B^b7
Bye Bye Blues.

D B⁷
Bye Bye Blues.

E⁷ A⁷
Bells ring, birds sing,

D Ddim A⁷ A⁺7
Sun is shin - ing, No more pin - ing.

B D B^b7
Just we two,

D B⁷
Smil - ing thru.

E⁷ A⁷
Don't sigh, don't cry,

D B^b7 D
Bye Bye Blues.

On the Scobey/Hayes version the vocal begins here and repeats back to "A". Band stays on first page to end.

Verse:

The musical score for the Verse is written on four staves of music. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are written below the notes. Chord symbols are placed above the staves: Gm, D7, Gm, D7, Gm, Eb7, D7, Gm, Eb7, D7, Gm, D7, Gm, D7, Eb7, D7, and F7.

Way down in my heart deep, the blues just make me weep,
 Ev'ry ev-nin' when the sun goes down,
 Friends that I used to know, Don't ev - en say "Hel-lo".
 By my win-dow they leave me weep - ing.

Back to "A":
Repeat is good.

Melancholy Blues

The Firehouse Jazz Band

Walter Melrose & Marty Bloom - 1927

Rec: Louis Armstrong's Hot Seven (Hardin, J. Dodds, St. Cyr, "Baby" Dodds) 1927, Johnny Dodds' Black Bottom Stompers (Armstrong, Hines, Baby, Bigard) 1927, Bob Scobey's Frisco Jazz Band (w/ Clancy Hayes) 1951, etc.

Bb Part

No Rhythm Section First 3 Bars:

Cornet - 1 Bar:

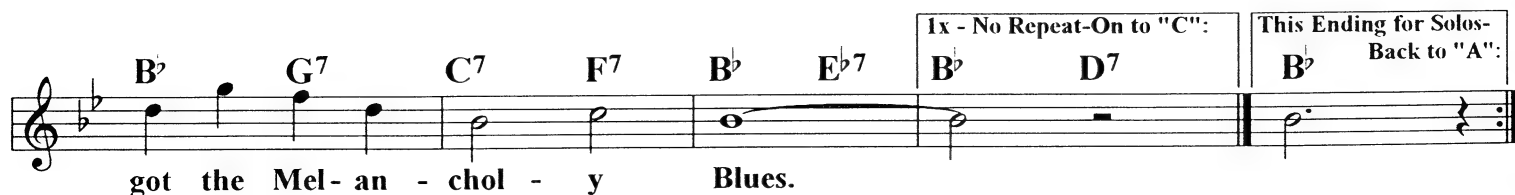
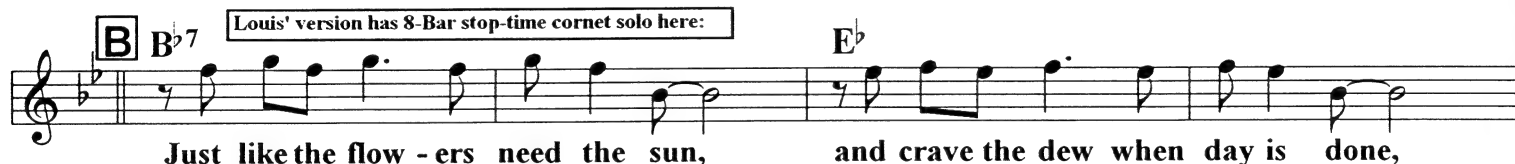
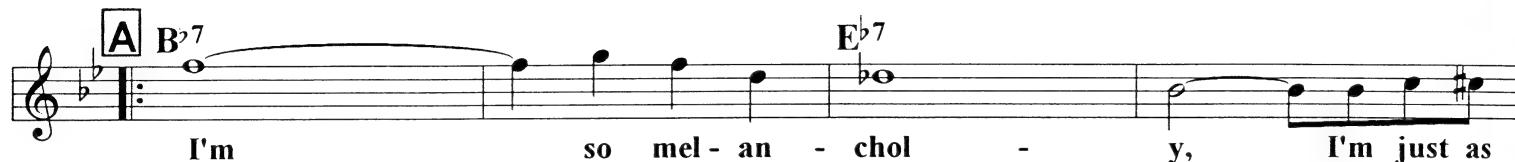
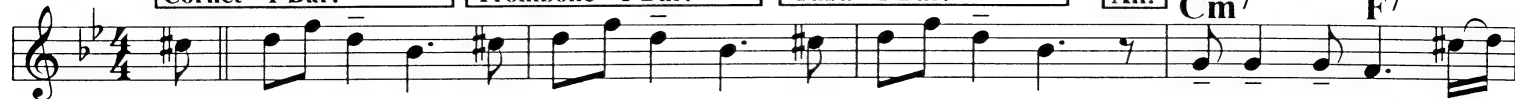
Trombone - 1 Bar:

Tuba - 1 Bar:

All:

Cm⁷

F⁷



1x - No Repeat-On to "C":

This Ending for Solos-
Back to "A":

Chorus:

Play "x" cue notes with vocal chorus:

[B] F F#dim C7

wait 'til you see my ba - by do the Charles-ton dance. Just

F F#dim C7

wait 'til you see my ba - by do the Charles-ton prance.

F F7 B^b B^b7 A7 A^b7

The way they do it in New York is sim-ply fine, might-y fine.

G7 C7

But it don't com - pare with that sweet gal of mine, from South Caro-line. Just

[C] F F#dim C7

wait 'til you see my ba - by do the Charles-ton strut. Just

F F#dim C7

wait 'til you see my ba - by do noth-in' else but.

F7 B^b Bdim

There she goes, on her toes, Where she learned it no one knows! Just

F F#dim C7 F B^b7 F

wait 'til you see my ba-by do the Charles-ton dance.

332

Just Wait 'Til You See My Baby Do the Charleston

The Firehouse Jazz Band

Bb Part

by Simmons & Todd

Rec: Eva Taylor & Clarence Williams' Blue Five (w/
Louis Armstrong, Sidney Bechet, Don Redman) 1925,
Turk Murphy's Jazz Band 1970, etc.

A F G⁷ C⁷ F F^{#dim} C⁷

F G⁷ C⁷ F F⁷

B^b B^bm F D⁷

G⁷ C⁷

Just

The Whiffenpoof Song

The Firehouse Jazz Band

Tod B. Galloway - Lyrics: Meade Minnigerode & George S. Pomeroy - 1909

Theme song of the Whiffenpoof Club at Yale University.

Rec: Rudy Vallee, Tex Beneke 1946, Bing Crosby 1947, Sons of the Pioneers, The Dukes of Dixieland c. late '50's, etc.

Bb Part

A F F#dim C7

We're poor lit-tle lambs who have lost our way.

Gm7 C7 F C7

Baa! Baa! Baa! We're

F F#dim C7

lit - tle black sheep who have gone a - stray,

Gm7 C7 F

Baa! Baa! Baa!

B Dm Gm7

Gen - tle - men song - sters Off on a spree,

C7 C+7 F F7 E7 Eb7

Doomed from here to e - ter - ni - ty.

D7 Gm7

Lord have mer - cy on such as we,

C7 F Bbm6 F C7

Baa! Baa! Baa!

*Random sheep noises should grow in intensity throughout song, perhaps last few bars will be nothing but band making sheep sounds, while keeping very straight faces.

Yerba Buena Blues

The Firehouse Jazz Band

334

Sanford Newbauer

The "Yerba Buena Jazz Band" was Lu Watters' group, which in 1940 included Turk Murphy on trombone and Bob Scobey on 2nd trumpet.

Bb Part

First system of music for the Bb part, starting with a 4-bar interlude marked 'A'. The key signature is one sharp (F#) and the time signature is 4/4. The notes and chords are: G, G7, C, Cm, Eb7, D7. The second system continues with G, G7, C, Cm, G. The third system continues with D7, Eb7, D7, G, C7, G, D7.

Ensemble plays this 4-Bar interlude every time:

Second system of music for the Bb part, starting with a 4-bar interlude marked 'B'. The notes and chords are: G, G7, C, Cm, Eb7, D7.

Solos begin - Last time play as written:

Third system of music for the Bb part, starting with a 4-bar interlude marked 'C'. The notes and chords are: G, G7, C, G, G7. The fourth system continues with C, Cm, G. The fifth system continues with D7, C7, G, G7, C, Cm, G.

Back to "B":

C D Bdim A⁷ D⁷ G Gm A⁷ D Bdim A⁷ F⁷ Bm D⁷

Sure e-nough, he got 'em so they could-n't play right;
Now they're up in heav-en and they're hap-py at last;

Fi-nal-ly he fixed'em on a Sat-ur-day night.
'Cause they found a trum-pet man who real-ly can blast.

G Gm D B⁷

He hit a fig-ure that was off the chord,
The way he swings'em is an aw-ful shame,

A-po-plex-y got 'em and they went to the Lord;
He can real-ly do it, Ga-bri-el is his name.

G G[#]dim D/A B⁷ E⁷ A⁷ B^{b7} A⁷ D Bdim A⁷

And that's the pit-i-ful sto-ry,
And now, folks, here is a sam-ple,

Sto-ry of the Dix-ie-land Band.
Lis-ten to the Dix-ie-land Band.

Instrumental 1x - Vocal out 2x:

D D Bdim B^{b7} A⁷ D B⁷ E⁷ A⁷

If you hear a trum-pet start to play,
Don't you be a-fraid it's the judge-ment day! 'Cause it's

Instrumental 2 Bars both x's:

Bdim B^bdim Adim A^bdim Bdim

just Mis-ter Ga-bri-el sound-in' his "A".

And the

1. D Bm⁷ Em⁷ A⁷ D

Dix-ie-land Band is

2. Em⁷ A⁷ D D/F[#] G G[#]dim A⁷ D A⁷ D

fix-in' to play!

The Dixieland Band

The Firehouse Jazz Band

Music: Bernie Hanighen - Lyrics: Johnny Mercer - 1935
 Rec: Benny Goodman Orch. (v. Helen Ward) 1935, Bob
 Crosby Orch. (Matlock, etc.) 1935, Judy Garland on early
 '40's V-Disc, Kay Starr (with Venuti), Johnny Mercer, etc.

Bb Part

A D Bdim A⁷ D⁷ G Gm A⁷ D Bdim A⁷ F^{#7} Bm D⁷

Dj'ev-er hear the sto-ry of the Dix-ie-landBand?
 When the folks would hol-ler for the "Ma-ple Leaf Rag",

Let me tell you broth-er, that the mus-ic was grand.
 They would get to swing-ing, but the trum-pet would drag.

G Gm D B⁷

They had a pian-o and a clar-i-net,
 They had to keep him'cause he played so sweet,

On-ly thing they need-ed was a sec-ond cor-net;
 But they need-ed some-one who could give them the beat;

G G^{#dim} D/A B⁷ E⁷ A⁷ B^{b7} A⁷ D Bdim A⁷

And that's what lead to the ru-in;
 Some-one who swung with the rhy-thm,

Ru-in of the Dix-ie-land Band.
 Rhy-thm of the Dix-ie-land Band.

He'd

Cornet solo - 2 Bars - Schmaltsy:

B D Bdim A⁷ F^{#dim} B⁷

play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:

E⁷ A⁷ D Bdim Em⁷ A⁷

'Stead of 'play-in',

He'd

Cornet solo - 2 Bars - Schmaltsy:

D Bdim A⁷ F^{#dim} B⁷

play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:

E⁷ A⁷ D A⁷

They'd be say-in'.

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If Ever I Cease To Love

Traditional theme song of the Mardi Gras

The Firehouse Jazz Band

Bb Part

March Style - Drum cadence, Clarinet trills, etc.:

A

C

F



C

G⁷

C

F



C

G⁷

C



2-Beat Dixieland Swing Style:

B

C

F



C

G⁷

C

F



C

G⁷

C



Solos at "B":

Lulu's Back In Town

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The Firehouse Jazz Band

Bars 5 & 6 are as usually played,
chords on bridge as usually played,
not as original.

Harry Warren & Al Dubin - 1935

Rec: Fats Waller 1935, Doc Evans, Wingy Manone 1935,
Dick Powell & The Mills Brothers in movie "B'way
Gondolier", Ted FioRito Orch. 1935, etc.

Bb Part

A F G⁷ C⁷ F G⁷ C⁷ F F⁷

Got-ta get my old tux - e - do pressed, Got-ta sew a but - ton on my vest, 'Cause to -

B^b Bdim F/C D⁷ G⁷ C⁷ F C⁷

night I've got - ta look my best, Lu - lu's back in town.

F G⁷ C⁷ F G⁷ C⁷ F F⁷

Got-ta get a half - a - buck some-where, Got-ta shine my shoes and slick my hair, Got - ta

B^b Bdim F/C D⁷ G⁷ C⁷ F F⁷

get my - self a bou-ton - niere, Lu - lu's back in town. You can

B B^b F F⁷ B^b F F⁷

tell all my pets, All my Har - lem co - quettes, Mis - ter

B^b F E^b7 D⁷ G⁷ C⁷

O - tis re - grets that he won't be a - roun'.

F G⁷ C⁷ F G⁷ C⁷ F F⁷

You can tell the mail-man not to call, I ain't com-in' home un - til the fall, and I

B^b Bdim F/C D⁷ G⁷ C⁷ F C⁷

might not get back home at all, Lu - lu's back in town.

Chorus:

B D G#dim A7

You can bring Pearl, she's a darn nice girl, but don't bring Lu - lu!
 You can bring Nan, with the old dead pan, but don't bring Lu - lu!

A7 D D7

You can bring Rose, with the turned up nose, but don't bring Lu - lu!
 You can bring Tess, with her "no" and "yes", but don't bring Lu - lu!

G Gm D B7

Lu - lu al - ways wants to do what we boys don't want her to,
 Lu - lu has the red - dest hair, red - der here and red - der there,

E7 A#dim E7 A A7

When she struts her stuff a - round, Lon - don Bridge is fall - ing down!
 How can we boys keep our head, Bulls go wild when they see red!

C D G#dim A7

You can bring cake, or Por-ter House steak, but don't bring Lu - lu!
 You can bring peas, and crul-ers and cheese, but don't bring Lu - lu!

A7 G7 F#7

Lu-lu gets blue and she goes "coo-coo" like the clock up - on the shelf.
 Give her two beers and she tears por-tiers and she throws cups off the shelf.

G Gm D B7 E7 A7

She's the kind of smart - y who breaks up ev - 'ry par - ty,
 When she loves with feel - ing, the boys all hit the ceil - ing,

D E7 A7 D A7

Hull - a - ba loo loo, Don't bring Lu - lu, I'll bring her my - self!
 Hull - a - ba loo loo, Don't bring Lu - lu, She'll come here her - self!

Don't Bring Lulu

The Firehouse Jazz Band

Ray Henderson - 1925

Lyrics: Billy Rose & Lew Brown

Rec: Billy Murray 1925, The Little
Ramblers 1925, Billy Jones w/ Bennie
Krueger Orch. 1925, etc.

Bb Part

Verse:

Chorus:

Solos Here after 1x:

Chorus musical notation (Measures 1-12):

- Measure 1: Chord **C**
- Measure 2: Chord **G⁷**
- Measure 3: Chord **C**
- Measure 4: Chord **C**
- Measure 5: Chord **G⁷**
- Measure 6: Chord **C**
- Measure 7: Chord **Am**
- Measure 8: Chord **E⁷**
- Measure 9: Chord **Am**
- Measure 10: Chord **A⁷**
- Measure 11: Chord **D⁷**
- Measure 12: Chord **A^{b7}** (with **Break:** box), Chord **G⁷** (with **Break:** box)
- Measure 13: Chord **C** (with **D** box)
- Measure 14: Chord **G⁷**
- Measure 15: Chord **C**
- Measure 16: Chord **C⁷**
- Measure 17: Chord **F**
- Measure 18: Chord **C⁷**
- Measure 19: Chord **F**
- Measure 20: Chord **Am**
- Measure 21: Chord **E⁷**
- Measure 22: Chord **Am**
- Measure 23: Chord **A⁹**
- Measure 24: Chord **D⁷**
- Measure 25: Chord **G⁷**
- Measure 26: Chord **C**
- Measure 27: Chord **F⁷**
- Measure 28: Chord **C**
- Measure 29: Chord **C** (with repeat sign and sharp key signature change)

Back to "C" for Solos.
After last solo D.S. to "A".
Play "A" & "B", take Coda.

⊕ Coda:

Coda musical notation (Measures 30-33):

- Measure 30: Chord **G**
- Measure 31: Chord **G**
- Measure 32: Chord **G**
- Measure 33: Chord **G**

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Tia Juana

The Firehouse Jazz Band

Larry Conley & Gene Rodemich - 1924
Rec: The Wolverines (w/ Bix) 1924,
Jelly Roll Morton 1924, Bud Freeman 1940,
Turk Murphy's Jazz Band 1971, etc.

Bb Part

Intro:

G⁷ F^{#7}G⁷ F^{#7}G⁷ F^{#7}G⁷ F^{#7}

Tuba: Marcato (Bass Clef!)

8

A G

F^{#7}G⁷F^{#7}F⁷E⁷A⁷ 3D⁷ 3

G

C⁷

G

D⁷

G

F^{#7}G⁷F^{#7}F⁷E⁷A⁷ 3D⁷ 3

G

C⁷

G

G⁷

B C

Cm

G

G⁷

C

Cm

G

A⁷D⁷

G

F^{#7}G⁷F^{#7}F⁷E⁷A⁷ 3D⁷ 3

To Coda: ☐ G

C⁷

G

G⁷

When Erastus Plays - P.2
Bb Part

C ain't no use to keep your seat, You sim- ply can't con- trol your feet when E -

G⁷/D ras - tus plays his **G⁷** old ka - **C** zoo. **A⁷** **D⁷** **G⁷**

C Tho' he plays in just one key, it's a reg- u - lar low - down sym - pho - ny, When E -

G⁷/D ras - tus plays his **G⁷** old ka - **C** zoo. **F⁷** **C** When he goes

D **E⁷** "Bo - do - de - oh, Bo - do - de - oh, Bo - do - de - oh, You can't help sing - in',

D⁷ Bo - do - de - oh, Bo - do - de - oh, Bo - do - de - oh, Your ears are ring - in'. **G⁷**

C Ev - 'ry op - er - at - ic star, Throws a - way his whole darn rep - er - toire, When E -

G⁷/D ras - tus plays his **G⁷** old ka - **C** zoo. **F⁷** **C** **Solos at "C"**

When Erastus Plays His Old Kazoo

The Firehouse Jazz Band

Bb Part

Rec: Johnny Dodds' Black Bottom Stompers 1927,
California Ramblers (Edison #11799) 1927,
Scott Black's Hot Horns (Good Time Jazz 15003-2)

A Am F7 Am F7

I've heard Chop- in, Wag- ner too, I know their mus- ic thru and thru,

E7 Am F7 E7

I love their won- der - ful mel - o - dies.

Am F7 Am F7

I've heard Liszt and Ru - ben - stein, and thought they real - ly were de - vine,

E7 Am B7 A7 G#7

They al - ways put me in ec - sta - cies.

B G7 C6 C#dim

But they don't shine, Not

D7 G7 / Am7 Bbdim G7/B G7

like a cer - tain man in Car - o - line. Well

C B^b **Clarinet Break:** A^b **Clarinet Break:** G

F $B^b m^6$ $A^7(b5)$ Dm F^7

Begin solos first time: **D** B^b F^7 B^b $B^b 7$ E^b B^b

B^b F^7 B^b G^7 C^7 F^7

B^b F^7 B^b $B^b 7$ E^b D^7

E^b $Edim$ B^b/F G^7 C^7 F^7 B^b *Fine*

After last solo, play "C" & "D":

Mabel's Dream

The Firehouse Jazz Band

Ike Smith

Rec: Joe "King" Oliver (w/ Armstrong,
J. & Baby Dodds, etc.) 1923,
Bob Wilbur's Wildcats c. 1948,
Turk Murphy's Jazz Band 1971, etc.

Bb Part

Staff 1: Chords: C, Cdim, C7, C7. Melody: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 2: Chords: F, C7, G#dim, F, F7. Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 3: Chords: Bb, Bbm, F. Melody: Bb4, A4, G4, F4, E4, D4, C4.

Staff 4: Chords: F, C7, G#dim, F, D7. Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 5: Chords: G7, C7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. **Break - 2 Bars - ad lib:**

Staff 6: Chords: F, C7, G#dim, F, F7. Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 7: Chords: Bb, E7, A7, D7. Melody: Bb4, A4, G4, F4, E4, D4, C4.

Staff 8: Chords: Gm, Bbm, F, Eb, D7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 9: Chords: Gm, Bbm, C7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. **1. F, D7, G7, C7** **2. F, C7, F** **D.C. al Coda:**

Staff 10: Chords: F, F#dim, C, A7, D7, G7, C, G7. Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. **Back to "A" - Take Coda:**

Staff 11: Chords: C, E7, Am, Ab7, G7, C. Melody: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Staff 12: Chords: C. Melody: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Buddy's Habit

The Firehouse Jazz Band

Composer Arnett Johnson (or Arnett Nelson) played clarinet in the Jimmy Wade Orch. at the Moulin Rouge Cafe in Chicago in the early '20's. Buddy Gross played tuba & bass sax. Buddy drank lots of beer, and his "habit" was to rush off the stand to relieve himself at the end of every set.

Arnette Johnson & Charles Straight - 1923

Rec: King Oliver's Jazz Band (w/ Louis, Lil, J. & Baby Dodds, St. Cyr, etc.) 1923, The Bucktown Five (Muggsy, Stitzel, etc.) 1924, Red Nichols & His 5 Pennies (J. Dorsey, Lang, Miff) 1926, Turk Murphy's Jazz Band 1970, etc.

Sheet music for "Buddy's Habit" (Bb Part), The Firehouse Jazz Band. The music is in 4/4 time and consists of 16 measures.

Measure 1: Chords: C, E7, Am, C7, F, C, G7, C, C#dim. Key signature: one flat (Bb).

Measure 2: Chords: G7, C.

Measure 3: Chords: C, E7, Am, C7, F, C, G7, C7. **To Coda:** (Coda symbol).

Measure 4: Chords: F, F#dim, C, A7, D7, G7. **1. C, G7** **2. C** **On D.C. go to "C":**

Measure 5: Chords: B, G7. **Break:** C **Break:** C

Measure 6: Chords: G7, G7. **Break:** C **Optional Break - 2 Bars:**

Measure 7: Chords: G7, G7. **Break:** C **Break:** C

Measure 8: Chords: C, C7, F, Ab7. **Break:** C

Measure 9: Chords: G7, G7. **Break:** D7, G7. **1. C, Am, C#dim** **2. C** **D.C.**

D.C. - Back to "A", Take 2nd ending, Go to "C":

*I'll Be A Friend With Pleasure**The Firehouse Jazz Band*

Maceo Pinkard - 1930 - Prominent black composer of the era. Also wrote "Sweet Georgia Brown", "Sugar", "Them There Eyes", etc.
 Rec: Bix Beiderbecke & His Orch. (w/ B. Goodman, J. Dorsey, Freeman, Russell, Krupa, Lang, Venuti, voc. Wes Vaughan) 1930.

Bb Part

A **G** **D+7**

Right from the start, _____ you played a part, _____

G⁹ **Dm⁶/F** **E⁷** **E+** **E⁷**

I gave my heart, _____ with plea - sure.

A⁷ **Am⁷(b5)** **D⁷**

Your fond car - ess, _____ brought hap - pi - ness, _____

G **Dm⁶/F** **E⁷** **A⁷** **D+7**

I'd an - swer yes, _____ with plea - sure.

B **G** **D+7**

Sun - set 'til dawn, _____ though you are gone, _____

G⁹ **Dm⁶/F** **E⁷** **E+** **E⁷**

Dreams lin - ger on _____ I trea - sure.

Am⁷ **Cm⁶** **G** **Dm⁶/F** **E⁷**

If you con - tend _____ this is the end, _____

A⁷ **A⁷(b5)/E^b** **D⁷** **G** **C⁶** **G**

I'll be a friend _____ with plea - sure. _____

Yes, there is a "Verse" to this song, but I omitted it because I didn't have the lyrics and it was not used on the Beiderbecke recording.

Winin' Boy

(The Winin' Boy Blues)

The Firehouse Jazz Band

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Bb Part

Slow Blues

Ferd "Jelly Roll" Morton

Rec: Jelly's Library of Congress recordings
in 1938, Morton (w/ Bechet, Sidney DeParis)

1939, Baby Dodds (w/ Art Hodes, etc.),

The Dukes of Dixieland 1991, etc.

ad lib: I'm the wi - nin' boy, and I don't de-ny my name. I'm the
Ma - ma, Ma - ma, Ma - ma, Come and see Lit - tle Sis. Ma - ma,

wi - nin' boy, and I don't de-ny my name. I'm the
Ma - ma, Ma - ma, Come and look at Lit - tle Sis. Ma - ma,

wi - nin' boy and I don't deny my name, the way I love the girls is a cry - in' shame. I'm the
Ma - ma, Ma - ma, Look at Lit - tle Sis, She's out on the levy doin' the tur - tle twist, I'm the

wi - nin' boy, and I don't de - ny my name.
wi - nin' boy, and I don't de - ny my name.

Jelly wrote this song long before its first recordings, but he sometimes waited years to copyright his works.

*One story has it that as a youth Jelly worked as a "Wine Boy" in one of the Storyville brothels, hence "Winin' Boy".

*Another story is that the title originated as "Windin' Boy", referring to his sexual prowess.

Shim-My-Sha-Wabble

The Firehouse Jazz Band

This version similar to the recording by
Alex Welsh & His Band (London, 1959).

Spencer Williams - 1923 - Rec: New Orleans Rhythm Kings 1923, Miff Mole & His Little Molars (w/ Red Nichols, Condon, Krupa, Tesch, Sullivan) 1928, The Original Wolverines (J. McPartland) 1927, McKinney's Cotton Pickers 1928, Ted Lewis Orch. 1928, Red Nichols & His 5 Pennies 1930, Zutty Singleton & His Orch. (Lil Armstrong, Edmond Hall, Pops Foster, etc.) 1940, Bud Freeman & His Famous Chicagoans (Condon, Kaminsky, Teagarden, Russell, Tough, etc.) 1933, Mutt Carey (Pops Foster, Baby Dodds, Danny Barker, Albert Nicholas) 1947, etc.

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of 11 staves of music. The key signature is one flat (Bb). The score is divided into three sections: A, B, and C. Section A (staves 1-4) is in Bb major. Section B (staves 5-6) is in Bb major. Section C (staves 7-11) is in D major. The score includes various chords and melodic lines. The first staff (A) starts with a Dm chord and a melodic line. The second staff (A) continues the melodic line. The third staff (A) continues the melodic line. The fourth staff (A) continues the melodic line. The fifth staff (B) starts with an A7 chord and a melodic line. The sixth staff (B) continues the melodic line. The seventh staff (C) starts with a D chord and a melodic line. The eighth staff (C) continues the melodic line. The ninth staff (C) continues the melodic line. The tenth staff (C) continues the melodic line. The eleventh staff (C) continues the melodic line. The score includes various chords and melodic lines. The first staff (A) starts with a Dm chord and a melodic line. The second staff (A) continues the melodic line. The third staff (A) continues the melodic line. The fourth staff (A) continues the melodic line. The fifth staff (B) starts with an A7 chord and a melodic line. The sixth staff (B) continues the melodic line. The seventh staff (C) starts with a D chord and a melodic line. The eighth staff (C) continues the melodic line. The ninth staff (C) continues the melodic line. The tenth staff (C) continues the melodic line. The eleventh staff (C) continues the melodic line.

A Dm A7 Dm

Dm A7

Dm A7 Dm

Gm Dm A7 Dm

B A7

A7

C D D#dim Em7 A7 D D#dim Em7 A7

D F#m C#7 F#m A7

D D#dim Em7 A7 D D#dim Em7 A7

D D7 G Gm D A7 D A7

Solos at "C"

The Down Home Rag

The Firehouse Jazz Band

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Bb Part

Wilbur C. Sweatman - 1911

Rec: Jim Europe's Society Orchestra 1913,
Kid Ory's Creole Jazz Band 1945, Chick Webb
Orch. 1935, Benny Goodman Orch. 1935,
Tommy Dorsey Orch. (w/ Yank Lawson) 1938,
Pete Daily's Dixieland Band, etc.

Musical score for the Bb Part of 'The Down Home Rag'. The score is written in 4/4 time and consists of four staves. The key signature is one flat (Bb). The first staff begins with a repeat sign. The notes and chords are as follows:

- Staff 1: F, Gm7, F/A, Bbm6/G, F, Dm7, G7, C7
- Staff 2: F, Gm7, F/A, Bbm6/G, F, Dm7, G7, C7, F
- Staff 3: F6, G7, C7
- Staff 4: F6, Bbm6, F, G7, C7, F

Chorus:

B

C

Ros - y cheeks and turn'd up nose and curl - y

Bass:

G⁷

hair. I'm rav ing 'bout my ba - by now. Pret -

Bass:

G⁷ **C** **Gm6** **A⁷**

ty lit - tle dim - ples here

D⁷ **G⁷**

and dim - ples there. Don't want to live with - out her, I love

C

her good - ness knows. I wrote a song a - bout

E⁷ **Bm⁷** **E⁷** **A^m** **C⁷**

her, And here's the way it goes: Ba -

F **F[♯]°** **C** **B⁷** **B^b7** **A⁷**

by Face, You've got the cut - est lit - tle Ba - by

D⁷ **D⁺** **G⁷** **C** **A^b7** **C** **G⁷**

Face. There's not an - oth -

Baby Face

The Firehouse Jazz Band

Bb Part

Benny Davis & Harry Akst - 1926
 Rec: Jan Garber Orch. 1926, The
 Ipana Troubadors 1926, Whispering
 Jack Smith 1926, Art Mooney 1948,
 Sammy Kaye Orch. 1948, etc.

Verse:

A

Ros - y cheeks and turn'd up nose and curl - y hair.
 When you were a ba - by not so long a - go,

I'm rav - ing 'bout my ba - by now.
 You must have been the cut - est thing.

Pret - ty lit - tle dim - ples here and dim - ples there. Don't
 I can pic - ture you at ev - 'ry ba - by show, Just

want to live with - out her, I love her good - ness knows. I
 win - nin' ev - 'ry rib - bon with your sweet ba - by way. Say,

wrote a song a - bout her, And here's the way it goes:
 hon - est I ain't fib - bin', You'd win 'em all to - day.

Verse:

The musical score for the Verse of 'Daddy Do' is written on four staves in G major (one sharp). The first staff begins with a C time signature and contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second staff contains the notes C4, B3, A3, G3, F#3, E3, D3, C3. The third staff contains the notes D3, C3, B2, A2, G2, F#2, E2, D2. The fourth staff contains the notes D2, C2, B1, A1, G1, F#1, E1, D1. Chord symbols are placed above the notes: C (first staff), G (first staff), D7 (first staff), G (second staff), G7 (second staff), C7 (third staff), E♭7 (third staff), G (third staff), E♭7 (third staff), D7 (third staff), G (third staff), D7 (fourth staff), Edim (fourth staff), E♭7 (fourth staff), D7 (fourth staff), G (fourth staff), D (fifth staff), E7 (fifth staff), A7 (fifth staff), D7 (fifth staff), and D.S. (fifth staff).

Back to "A"

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Daddy Do

The Firehouse Jazz Band

Fred W. Longshaw

Rec: Lu Watters' Yerba Buena Jazz Band
(w/ Bob Scobey, Turk Murphy, Wally Rose,
Clancy Hayes, etc.) 1942, Graeme Bell's
Australian Jazz Band, etc.

Bb Part*Tempo di Medium Lazy*

Musical score for the Bb Part of "Daddy Do". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Tempo di Medium Lazy". The score consists of 10 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first staff contains the following notes and chords: A7, D7, G, G7, C, Cm, G, D7. The second staff is marked "Chorus:" and begins with a repeat sign. The second staff contains the following notes and chords: A, G, E7, A7, G, G7. The third staff contains the following notes and chords: D7, G, G7. The fourth staff contains the following notes and chords: C, Cm, G, F#7, G. The fifth staff contains the following notes and chords: A7, D7. The sixth staff is marked "B" and contains the following notes and chords: G, E7, A7. The seventh staff contains the following notes and chords: D7, C7, B7. The eighth staff contains the following notes and chords: E7, A7, A7(b5), G, F#7, G. The ninth staff contains the following notes and chords: A7, D7, G, G7, C, Cm, G, D7. The score ends with a double bar line and a sharp sign.

Chorus:

Fine

Verse:

C D D⁷

G D B⁷ E⁷ A⁷

D D⁷

G D B⁷ E⁷ A⁷

D.S. to "A" for Solos:
Solos on "A" & "B",
After last solo: "C" & "D"

D D A⁺7 D A⁺7

D⁷ G B⁷ Em

Gm⁶ Bend D F[#]m⁷ B⁷

E⁷ A⁷ D Gm D

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My Heart

The Firehouse Jazz Band

This version similar to Turk Murphy's

Lil Hardin (Armstrong) 1925

Rec: Louis Armstrong & His Hot Five

(Kid Ory, J. Dodds) 1925, Turk

Murphy's Jazz Band 1970, etc.

Bb Part

Bright tempo

Musical score for the Bb part of "My Heart". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "Bright tempo". The score consists of eight staves of music, each with a key signature change to D major (F# and C#). The chords and musical notations are as follows:

- Staff 1: Chords D, A+7, D, A+7. Musical notation includes eighth and quarter notes with accents.
- Staff 2: Chords D7, G, B7, Em. Musical notation includes eighth and quarter notes with accents.
- Staff 3: Chords A7, D, F#m7, B7. Musical notation includes eighth and quarter notes with accents.
- Staff 4: Chords E7, A7. Musical notation includes eighth and quarter notes with accents, and a triplet of eighth notes.
- Staff 5: Chords D, A+7, D, A+7. Musical notation includes eighth and quarter notes with accents.
- Staff 6: Chords D7, G, B7, Em. Musical notation includes eighth and quarter notes with accents.
- Staff 7: Chords Gm6 Bend, D, F#m7, B7. Musical notation includes eighth and quarter notes with accents, and a bend mark over the Gm6 chord.
- Staff 8: Chords E7, A7, D, A+7. Musical notation includes eighth and quarter notes with accents.

I Double Dare You

The Firehouse Jazz Band

Terry Shand & Jimmy Eaton - 1937

Shand was vocalist/pianist with Freddy Martin Orch. 1933-38.

Rec: Freddy Martin Orch. 1937, Woody Herman Orch. 1937,

Russ Morgan Orch. 1938, Larry Clinton Orch. 1938,

Louis Armstrong 1938, etc.

Transcribed by "Banjo Bob" Stevens

Bb Part

A **Bb**

I dou - ble dare you to sit o - ver here,

C7

I dou - ble dare you to lend me an ear.

F7 **D7** **Gm7**

Take off your high hat and let's get friend - ly,

C7 **F7** **F+**

don't be a scare-cat, say what a' you care can't you take a dare?

B **Bb**

I dou - ble dare you to kiss me and then,

C7

I dou - ble dare you to kiss me a - gain.

D7 **G7**

And if that look in your eye means what I'm think - ing of,

C7 **F7** **Bb** **A7** **Ab7** **G7**

I dou - ble dare you to fall in love with

C7 **F7** **Bb** **Eb7** **Bb**

me. I dou - ble dare you!

Minnie the Mermaid

351

The Firehouse Jazz Band

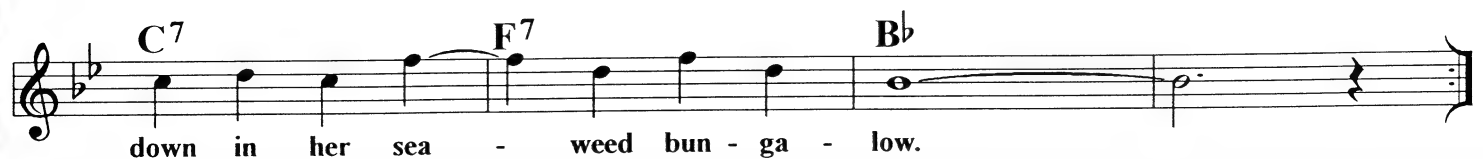
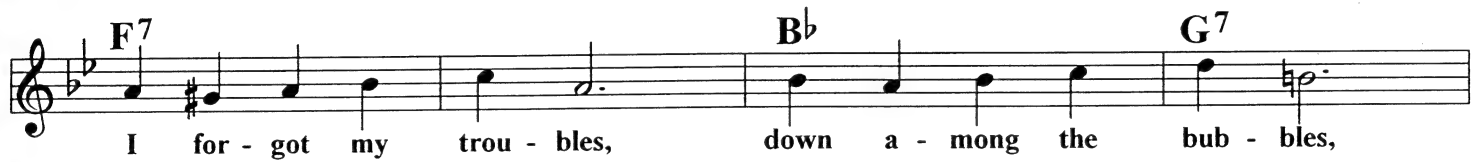
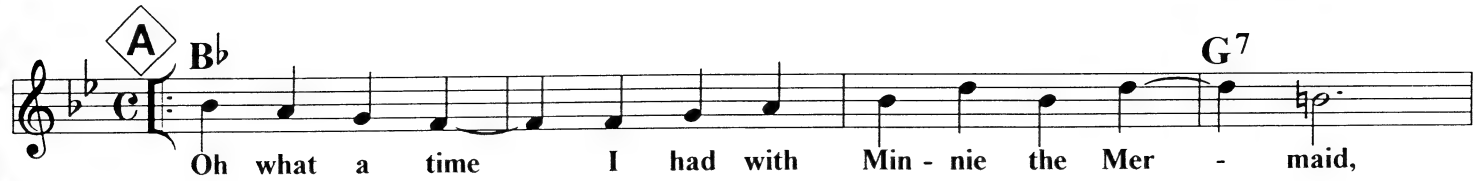
Buddy DeSylva - 1930

Rec: Bernie Cummins 1930,

Pete Daily's Dixieland Band, Phil Harris,

The Firehouse Five Plus Two 1957, etc.

Bb Part



Thou Swell

The Firehouse Jazz Band

Lorenz Hart & Richard Rogers - 1927

Introduced in musical "A Connecticut Yankee"

Rec: Bix Beiderbecke & His Gang 1928, The

Louisiana Sugar Babes (w/ Jabbo Smith,

Fats Waller) 1928, Tut Soper (w/ Baby Dodds),

Ben Selvin Orch. 1928, etc.

Bb Part

The musical score for the Bb Part of "Thou Swell" consists of eight staves of music. The key signature is Bb (two flats) and the time signature is common time (C). The score includes various chords and a repeat sign.

Staff 1: G7, A (diamond), C7, G7, C, G7, C7, G7, C7. A repeat sign is placed over the first four measures.

Staff 2: F, C7, F, C7, F, C7, F, D°.

Staff 3: C7, D7, Gm, C7, F, F+.

Staff 4: Bb, A7, Dm7, G7, C, G7.

Staff 5: B (diamond), C7, G7, C, G7, C7, G7, C7.

Staff 6: F, C7, F, C7, F, C7, F, D°.

Staff 7: C7, D7, Gm, C7, A7, D+, D7.

Staff 8: G7, C7, F, Bbm6, F.

Georgia Bo-Bo

353

Bb Part

The Firehouse Jazz Band

Thomas "Fats" Waller & Jo Trent - 1926
Rec: Lil's Hot Shots (Armstrong,
Ory, St. Cyr, J. Dodds) 1926,
Turk Murphy's Jazz Band 1970, etc.

Medium tempo:

Ensem. with Trombone Lead - 2 Bars:

Ensemble:



Ensem. with Trombone Lead - 2 Bars:

Ensemble:

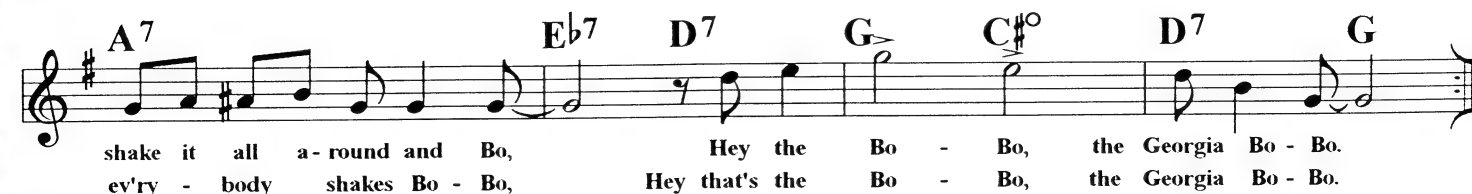
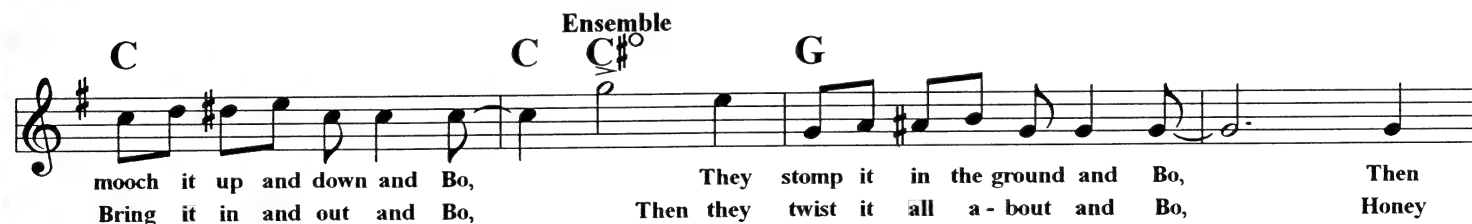


Ensem. with Trombone Lead - 2 Bars:

Ensemble:



Lyrics are rhythmically loose ad lib:



The "Chorus" melody is shown here with lyrics in a very "straight" format. It should be played, however, in the hot style of Bix's 1927 recording. Cornetists should embellish the lead part in this manner.

Chorus:

B *A7*

I nev - er knew my gal would do me that way.

D7

I nev - er thought that she would leave me some day.

G7 *G+*

For now there's noth - ing I can do or can say, I'm all a -

C *G+* *C* *E7*

lone, I might have known it.

C *A7*

I thought she loved me like a sweet ma - ma should.

D7

She got am - bi - tious and she left me for good.

G7

I'm just as lost as an - y babes in the wood, since my

C *A7* *C* *A7* *C* *Fine*

best gal turned me down.

To play this song in a manner similar to the Beiderbecke version:

Next to last chorus (after solos):

Play first line of "B" at half-tempo, with a blues feel.

Play 2nd line of "B" at original tempo.

3rd line at half-tempo, and continue to alternate.

Play last 1 & 1/2 lines of "C" at half-tempo, Jump to "Coda" at double-time "a tempo", Back to "B" for Out Chorus.

Coda:

Double-time "a tempo":

Lead-in to "B" for Out Chorus:

Back to "B"

Out Chorus:

The Out Chorus section consists of three staves of music. The first staff begins with a diamond-shaped key signature change to C major (C). The chords and notes are as follows:

- Staff 1: Chords C, C7, F, C, C7. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 2: Chords F, C. Notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords G7, C, F7, C, G7. Notes: G4, B4, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

Tag:

Unison:

The Tag section is a single staff of music. The chord and notes are as follows:

- Staff 1: Chord C. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

369

New Orleans Joys

The Firehouse Jazz Band

Bb Part

Jelly Roll Morton

Rec: Jelly Roll Morton 1923,
Dukes of Dixieland 1991, etc.

Unison intro (5 bars):



A



Ensemble plays 4 bars sustained - Soloist plays written line 4 bars then ad lib:

B



After last solo - On to "C":

WALKIN' THE DOG

Shelton Brooks - 1917

The Firehouse Jazz Band

Brooks also wrote "Some of These Days" (1910), "The Darktown Strutters Ball" (1917), "Rufe Johnson's Harmony Band" (1914), etc.

Rec: Carmichael's Collegians (Hoagy Carmichael on piano, cornet, & vocal) 1928,

Eddie Lang & His Orch. (Hoagy, Mildred Bailey, Secrest, Friedman, Rank) 1929,

James P. Johnson's Blue Note Jazzmen (Sidney DeParis, Vic Dickinson) 1944,

Pete Dailly's Dixieland Band, Ovie Alston (Claude Hopkins) 1938, Bunny Berigan 1938, etc.

"Walkin' the Dog" was a popular dance, mentioned in several other songs.

Bb Part

A

Now lis - ten Hon - ey 'bout a new dance craze; Been 'rig - i - na - ted for a - bout ten days. It's But
You all were craz - y 'bout the "Bun - ny Hug", Most ev - 'ry - bod - y was a "Tan - go bug!"

there, now, "It's a bear!" And it's a new Dog step, walk a fun - ny two - step. talk.
The fun - ny Dog walk is all the town talk.

In ev - 'ry cab - a - ret and danc - ing hall, You see them do - ing it, yes, one and all. If you'll
In ev - 'ry pri - vate home this dance is known. I called a friend of mine up on the phone, Hear - ing

just on give me a chance, phone: I'll In - tro - duce this dance:
on his Gram - o - "Dog - gone" rag - gy tone:

B

Get 'way back, and snap your fin - gers, Get o - ver Sal - ly, one and all.

Grab your gal, and don't you lin - ger, Do that slow drag 'round the hall.

Do that step, the "Tex - as Tom - my", Drop! Like you're sit - ting on a log. Rise

slow, that will show, the dance called "Walk - in' the Dog".

Solos at "B":

Atlanta Blues

(Make Me One Pallet On Your Floor)

The Firehouse Jazz Band

W. C. Handy & Dave Elman - 1923
 Rec: Sara Martin (w/ Clarence
 Williams' band) 1924, Eddie Condon's
 Jazz Band, Louis Armstrong & His
 All-Stars (Trummy, etc.) 1954, etc.

371

Bb Part

A Verse:

Up at Five Points talk - ing Dad - dy an' me, Just him and me.
 In At - lan - ta, six long months to do the grind, The Geor - gia grind.

Just one square a - way from old Peach Tree, Peach Tree. Pos -
 Won - der if he's miss - ing all he left be - hind, left be - hind. For

ses - sion's nine points of the law, it used to be, it used to be.
 when I left him I said, Dad - dy I am through, I'm through with you.

Five and nine are four - teen points, and yet they took my man from me.
 Now the name At - lan - ta makes me feel so blue, I'm feel - ing blue.

B Chorus:

I know that I'd be sat - is - fied,
 Give ev - 'ry - bod - y my re - gards,

If I could grab a train and the ride.
 Comin' if I have to ride the rods.

If I make At - lan - ta with no place to go, Just
 I'll grab me an arm - ful of train be - fore you know, So

make me one pal - let on your flo'.
 make me one one pal - let on the flo'.
 (a)

Solos at "B":

Patter:

Au - burn Av - e - nue is where I'll go to lose, Those

A. T. at AT - L - A - N - T - A Blues. At - lan - ta Blues.

Solos here after playing entire page:

C

F **D7** **G7**

C7 **F**

F **D7** **G7**

C7 **A7** **Break - 2 Bars:**

D7 **D+** **D7** **G7**

C7 **C7** **F** **No Repeat 1x:**

D **F** **Banjo Break:** **D7** **etc:** **G7**

C7 **F**

F **D7** **G7**

C7 **A7**

D7 **D+** **D7** **G7**

C7 **C7** **F** **fine**

Back to "C" for Solos:

My Baby

The Firehouse Jazz Band

L. Johnson

Rec: State Street Ramblers 1928

(w/ pianist Jimmy Blythe [1899-1931]

who worked with Johnny Dodds,

Ma Rainey, Trixie Smith, etc.)

Transcribed by "Banjo Bob" Stevens

Bb Part

Intro:



Verse:



B



Bass:



373

You've Been A Good Ol' Wagon (But You Done Broke Down)

The Firehouse Jazz Band

Bb Part

L. Johnson - 1924

Rec: Bessie Smith (w/ Louis Armstrong, cnt.
& Fred Longshaw, pno.) 1925, Pat Yankee, etc.

A

Lis-ten here Dad-dy want to tell ya', Please get out 'a my sight.

I'm play-in' quits now, I'm goin' this ver - y night. 'Cause

you've had your day. Don't sit a - round and frown, You've been a

good old wa-gon, Dad - dy but you done broke down.

B

You bet-ter go to the black-smith shop, And get your-self an ov - er haul.

There's noth-in' 'bout you to make a good wo-man fall.

No- bod-y wants a ba-by, When a real man can be found. You've been a

good old wa-gon, Dad - dy but you done broke down.

You're A Million Miles From Nowhere

(When You're One Little Mile From Home)

The Firehouse Jazz Band

374

Walter Donaldson - 1919

Lyrics: Sam Lewis & Joe Young

(Donaldson also wrote "My Blue Heaven", "My Buddy", "Carolina In the Morning", "Yes Sir, That's My Baby", "At Sundown", "Makin' Whoopee", "Changes", etc.)

Bb Part

A Am⁷ D⁷ GMaj⁷ B^b°

You're a mil - lion miles from no - where, when you're

D⁷/A D⁷ G

one lit - tle mile from home. It's the

Am⁷ D⁷ Am⁷ D⁷

song of moth - er's tears, That keeps

C/G B^m/D G B^b°

ring - ing in your ears. You just

B Am⁷ D⁷ GMaj⁷ B^b°

leave the gates of heav - en, When you

D⁷ F^{#m7}(b5) B⁷ C^{#m7} D° B⁷/D[#]

leave Moth - er's arms to roam. You're a

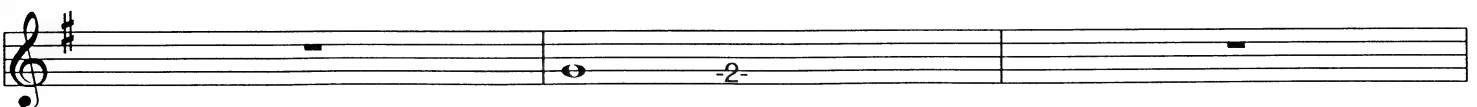
E⁷ Am A⁷ A[#]°

mil - lion miles from no - where, When you're

G/B B^b° D⁷/A D⁷ G C⁷ G

one lit - tle mile from home. You're a

3.
"I don't want to cause you no trouble, I don't want to tell you no lie,
But I saw your man 'bout an hour ago with a gal named Alice Bly.
And if he's your man, he's a-doin' you wrong.
4.
Frankie went down to the pawnshop. She bought herself a big forty-four.
She aimed it at the ceiling, shot a big hole in the floor.
"Where is my man? He's doin' me wrong".
5.
Frankie went down to the hotel. She rang the hotel bell.
"Get out of my way, all you floozies, or I'll blow you straight to Hell.
I want my man, who is doin' me wrong".
6.
Frankie looked over the transom, and found, to her great surprise,
That there in the room sat Johnnie, a-lovin' up Alice Bly.
He was her man, but he was doin' her wrong.
7.
Frankie threw back her kimono, She pulled out her big forty-four.
Root-a-toot-toot, three times she did shoot, right through that hardwood door.
She shot her man, 'cause he was doin' her wrong.
8.
Johnnie he grabbed off his Stetson, "Oh, good Lawd, Frankie, don't shoot!"
But Frankie put her finger on the trigger, and the gun went root-a-toot-toot.
He was her man, but he was doin' her wrong.
9.
"Roll me over easy, roll me over slow.
Roll me over easy, boys, 'cause my wounds they hurt me so.
I was your man, but I was doin' you wrong".
10.
"Oh, bring on your rubber-tired hearses. Oh, bring on your rubber-tired hack.
They're takin' your man to the graveyard, and they ain't gonna' bring him back.
He was your man, but he was doin' you wrong".
11.
"Oh, bring 'round a thousand policemen, bring 'em around today.
To lock me in that dungeon, and throw the key away.
I shot my man, 'cause he was doin' me wrong".
12.
This story has no moral, this story has no end.
This story only goes to show that there ain't no good in men.
They'll do you wrong, just as sure as you're born.



Frankie & Johnnie

The Firehouse Jazz Band

Traditional folk ballad with hundreds of verses. Carl Sandburg said that this is America's "Classical gutter song". The modern version was not published until 1912 according to Sigmund Spaeth. Rec: Ted Lewis Orch. 1927, King Oliver Orch. 1929, Tiny Winters & His Bogey Seven (British) 1936, etc.

Bb Part

The musical score is written for a Bb instrument in treble clef with a key signature of one sharp (F#). The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff, with some words split across lines. The score consists of five staves of music.

Chords: G, D7, G, D7, G, G7, C, C7, C, C#o, G, C#o, Am7, D7, G, C7, G, D7.

Lyrics:

Frank - ie and John - nie were the lov - ers.
 Frank - ie went down to the cor - ner,
 Oh, Lord - y how buck - they could of love! They
 Just for a buck et of beer. She
 swore to be true to each oth - er, Just as
 said to the fat bar - ten - der, "Has my
 true lov - as in - the est stars man a - bove. He was her
 lov in - the est man been here? He He was was my
 man, But he done her wrong.
 man, But he's done me wrong".

376

You've Got To See Mamma Ev'ry Night (Or You Can't See Mamma At All)

The Firehouse Jazz Band

Billy Rose & Con Conrad - 1923

Rec: Dolly Kay, Billy Murray & Aileen Stanley,
Mamie Smith, Sophie Tucker, and Gene Fosdick
(with Phil Napoleon on cornet), all recorded in 1923.
Sophie Tucker ("The last of the red hot mammas")
had the best known version.

Bb Part

The musical score is written for a Bb instrument in the key of D major (two sharps) and common time (C). It consists of four staves of music. Above the notes, chord symbols are provided for each measure. The lyrics are written below the notes.

Staff 1: Chords: A⁺, D, A⁺, D, C⁷, B⁷, E⁷, A⁷, D, A⁺. Lyrics: You've got to see Mam-ma ev-'ry night, Or you can't see Mamma at all. You've got to

Staff 2: Chords: D, A⁺, D, C⁷, B⁷, A, E⁷, A, A⁷. Lyrics: kiss Mam-ma, Treat her right, Or she won't be home when you call.

Staff 3: Chords: D⁷, G⁷, G⁷. Lyrics: If you want my com-pan - y, You can't fif - ty fif - ty me. You've got to

Staff 4: Chords: D, A⁺, D, C⁷, B⁷, E⁷, A⁷, D, A⁺. Lyrics: see Mam-ma ev - 'ry night, Or you can't see Mam-ma at all.

Indian Love Call

The Firehouse Jazz Band

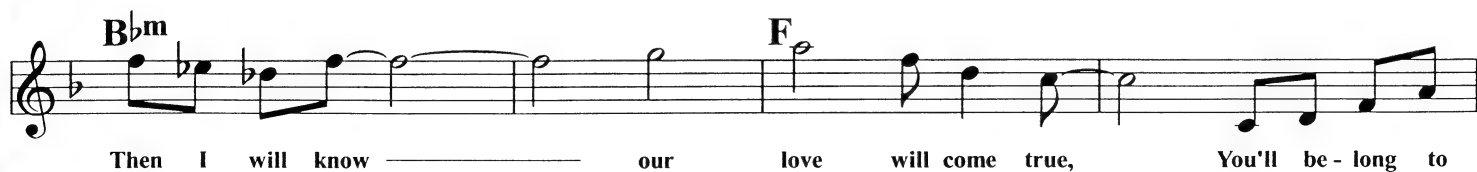
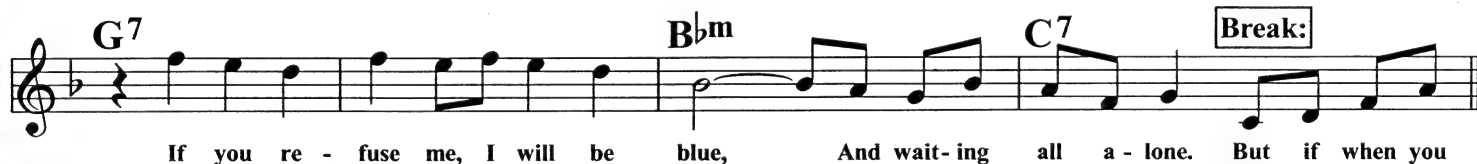
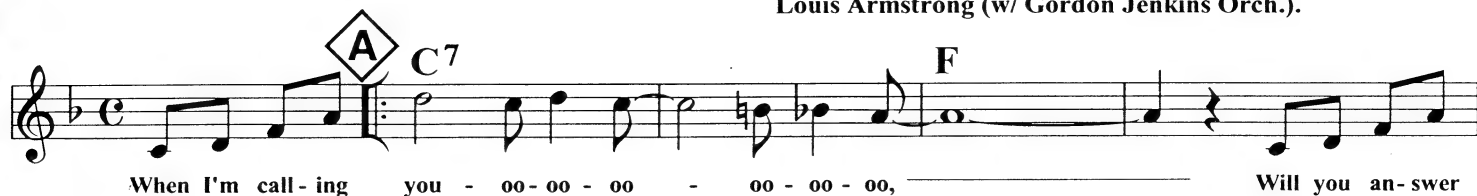
Rudolf Friml - 1924

Lyrics: Otto Harbach & Oscar Hammerstein II
For operetta "Rose-Marie", also 1936 movie
with Nelson Eddy & Jeanette McDonald.

Rec: Paul Whiteman 1925, Leo Reisman 1925,
Artie Shaw Orch. 1938, Slim Whitman 1951,
Louis Armstrong (w/ Gordon Jenkins Orch.).

377

Bb Part



Chorus:



378

Who'll Chop Your Suey When I'm Gone?

The Firehouse Jazz Band

Bb Part

Medium Tempo - Not too fast!

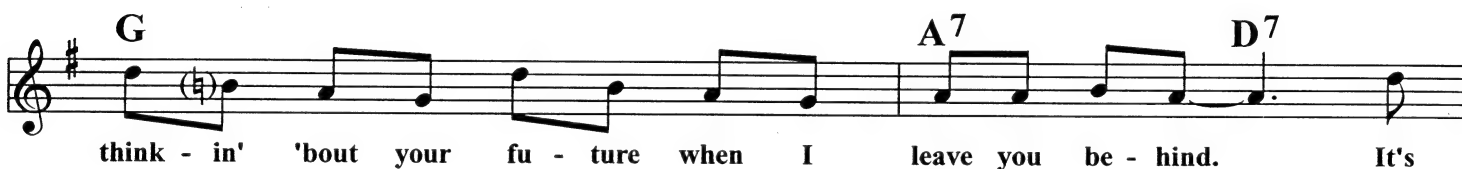
Rec: Clarence Williams' Blue Five
(Voc. by Margaret Johnson, with
Bubber Miley, Sidney Bechet) 1925
Transcribed by "Banjo Bob" Stevens

Intro:



Verse:

A



Chorus:

B

G Eb7 D7 G Eb7 D7

Sa - die Green, the vamp of New Or - leans,
Sa - die Green the vamp of New Or - leans,

G Eb7 D7 G C7 G B7

Has more beaus than the Na - vy has ma - rines.
Has more beaus than old Bos - ton has baked beans.

Em B7 Em B7

When she starts to shake her hip, Cap - tain, Cap - tain, sink your ship!
When she starts to dance, Oh Gee! Moth - er pin a rose on me!

A7 D7 F7 Eb7 D7

If she starts to vamp, Oh Gosh! Ma - ma burn my mack - in - tosh!
She makes bald men tear their hair, Hold her "Newt" don't let her "rare".

C

G Eb7 D7 G G7

Since this vamp - in' ba - by came to town,
Since this vamp - in' ba - by came to town,

C B7

She's turned ev - 'ry - thing right up - side - down.
She's turned ev - 'ry - thing right up - side - down.

E7 A7

Oh! Boy! Full of speed, What she has - n't got she does - n't need!
Oh Boy! What a catch, she's got big brown eyes and feet to match!

G E7 A7 D7 G D7

What a queen, Sa - die Green, the Vamp of New Or - leans.
What a queen, Sa - die Green, the Vamp of New Or - leans.

379

Sadie Green

The Vamp of New Orleans

The Firehouse Jazz Band

Gilbert Wells & Johnny Dunn - 1926
 Rec: Joe Candullo Orch. 1926,
 Ole Olsen (Henry Levine, trpt.) 1926,
 The Goofus Five (Adrian Rollini) 1926

Bb Part

Intro:



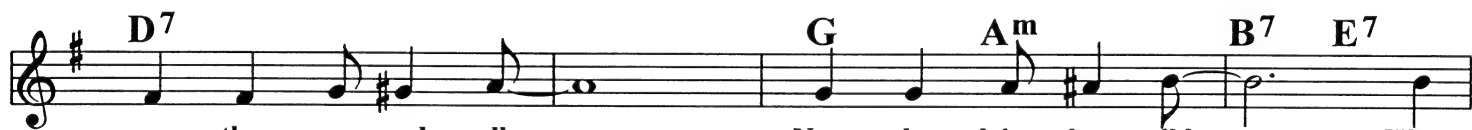
Verse:



Way down South in New Or-leans they've got a gal named Sa - die Green.
 Way down South in New Or-leans Oh ev - 'ry - bod - y knows her well.



All the fel - lows rave a - bout this pret - ty lit - tle queen. She
 Ev - 'ry - bod - y talks a - bout this pret - ty lit - tle belle. She



vamps them one and all, Near - ly drives 'em wild. When
 steals the show a - way, Vamps them all you bet! When



she walks by, the Moth - ers cry, "Fire - man save my child!"
 she walks by, the fel - lows cry, "Fire - men spread your net!"

Chorus:

B

gone, with- out a warn - ing, gone, left with the dawn - ing,

B \flat **G 7** **C 7** **F** **D 7** **G 7** **C 7**

gone, just like a thief at night. Yes,

F **D m** **A m** **F 7**

love, where have you gone to love, you make me so blue

B \flat **G 7** **C 7** **F** **B \flat** **B $^\circ$** **F/C** **F 7**

love, noth - ing but grief in sight. If you could

C **B \flat** **B $^\circ$** **F** **C $^+$** **F**

on - ly see lone - ly me, may - be you'd re - turn to - day.

D m **D 7** **G 7** **C 7**

If you don't, and you won't, I will quiet - ly waste a - way. Yes,

F **D m** **A m** **F 7**

gone, leav - ing me sor - row, gone, Hop - ing to - mor - row

B \flat **G 7** **C 7** **F** **B \flat m6** **F** **C 7**

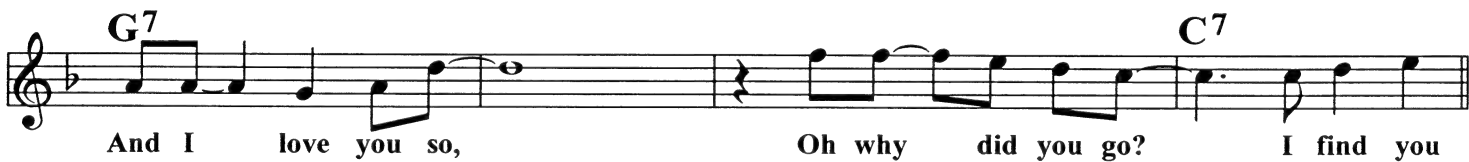
you no long - er will be gone.

Gone

The Firehouse Jazz Band

Bb Part

Rec: Thomas "Fats" Waller
Transcribed by "Banjo Bob" Stevens

Intro:**Verse:**

381

Baby Won't You Please Come Home

Bb Part

The Firehouse Jazz Band

Clarence Williams & Charles Warfield - 1919
 Rec: Bessie Smith 1923, Eva Taylor (w/ Clarence Williams, pno.), Clarence Williams' Blue Five 1928, Mills Brothers 1932, All-Star Stompers (Wild Bill, Bertha "Chippie" Hill, voc.), Sidney Bechet 1941, McKinney's Cotton Pickers 1930, Pee Wee Russell, Frankie Trumbauer 1929, etc.

Verse:

A

I've got the blues, I feel so lone - ly, I'd give the world if I could on - ly
 make you un - der - stand. It sure - ly would be grand.
 I'm goin' to tel - e - graph you ba - by, Ask you won't you please come home, 'Cause
 when you're gone I'm all for - lorn, I wor - ry all day long:

Chorus:

B

Ba - by won't you please come home, 'Cause your mam - ma's all a - lone.
 I have tried in vain, nev - er no more to call your name.
 When you left you broke my heart, Be - cause I nev - er thought we'd part. Ev - 'ry
 hour in the day, you will hear me say, Ba - by won't you please come home.

You Can Depend On Me

The Firehouse Jazz Band

382

Bb Part

This version similar to the Bob Scobey arr.

Charles Carpenter-Louis Dunlap-Earl "Fatha" Hines - 1932
Rec: Louis Armstrong & His Orchestra - Nov. 1931,
Earl Hines & His Orchestra 1940, Orrin Tucker Orch.
(w/ Wee Bonnie Baker, voc.) 1941, Fletcher Henderson
Orch. 1936, Count Basie Orch. 1939, Dinah Washington,
Brenda Lee 1961, Ralph Sutton 1984, Bob Scobey's
Frisco Jazz Band 1955, etc.

A

Though you say we're through, I'll al - ways love you, And

you can de - pend on me. Though

some - one you've met, Has made you for - get, You

know you can count on me. I

B

wish you suc - cess, Loads of hap - pi - ness, But

I must con - fess, I'll be lone - ly. If

you need a friend, I'm yours to the end, And

you can de - pend on me. Though

Ragtime Rosie - P.2
Bb Part

Chorus:

C **G7** Break only for Vocal:
Rag - time Ro - sie ragged the Ros - a - ry, (Deacon Alexander started in to reprimand her)

C **G7** Break only for Vocal:
Then he turned a - round on - ly to see: (That instead a' prayin' Rosie got the folks to swayin')

C **C7** **F**
To that tune so sweet, It was such a treat,

D7 **G7**
It charmed their feet and set 'em danc - in' and pran - cin' to the

D **C** **G7** Break only for Vocal:
Rag-time two - step till that Par - son Lee, (Why, he forgot the sermon and began to talk in German)

C **C7** **F** **G7** **G+**
List - nin' to that low-down mel - o - dy. Then he said "I

C **C7** **F** **F#°**
want you folks to know that this ain't no min - strel show" When

C **D7** **G7** **C** **F7** **C**
Rag - time Ro - sie ragged the Ros - a - ry.

When Ragtime Rosie Ragged The Rosary

The Firehouse Jazz Band

383

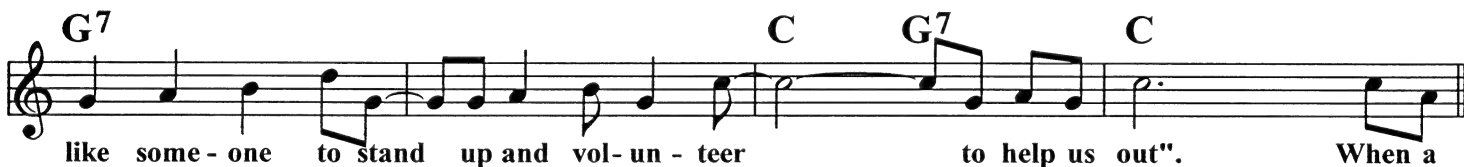
Bb Part

Lewis F. Muir - Lyrics by Edgar Leslie - 1911
 Leslie also did: For Me And My Gal 1917,
 Among My Souvenirs 1927, Kansas City Kitty 1930,
 'Tain't No Sin 1930, Moon Over Miami 1935,
 Take Me To the Land of Jazz, etc.
 Muir wrote: Ragtime Cowboy Joe 1912,
 Waiting For the Robert E. Lee 1912.

Intro:



Verse:



Hesitating Blues - P.2
Bb Part

Chorus:

C



na - tion is the thief of time", So all the wise owls say, "One
stitch in time may save nine", To - mor - row's not to - day. And if you
put off, Some - bod - y's bound to lose.
I'd be his, he'd be mine, And I'd be feel - ing gay.
Left a - lone to grieve and pine, My best friend's gone a - way, He's gone and
left me The Hes - i - ta - ting Blues.

The Hesitating Blues

The Firehouse Jazz Band

W. C. Handy - 1915

Rec: Muggsy Spanier (w/ Irving Fazola) 1942,
Carl Fenton Orch. (w/ Benny Krueger, Al
Bernard, & J. Russell Robinson) 1927,
Louis Armstrong & His All-Stars (Trummy, etc.)
1954, Lena Horne, etc.

Bb Part

Verse:



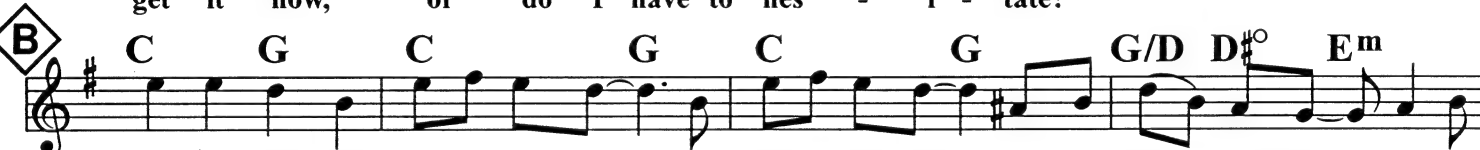
Hel-lo Central, what's the mat-ter with this line? I want to talk to that High Brown of mine. Tell me
Sun-day night my beau pro-posed to me. Said he'd be hap-py if his wif - ie I'd be. Said he,
If I was whiskey, and you were a cup, I'd dive to the bot-tom and nev - er come up, Oh,



how long will I have to wait? Please give me
"How long will I have to wait? Come be my
How long do I have to wait? Can I



2 - 9 - 8, Why do you hes - i - tate?
wife my Kate, Why do you hes - i - tate?
get it now, or do I have to hes - i - tate?



What you say, can't talk to my Brown? A storm last night blowed the wires all down. Tell me
I de-clined him just for a stall, He left that night on the Can - non Ball. Hon-ey,
I had a wo-man, She was tall, She make me think 'bout my par - a - sol. Oh,



how long will I have to wait? Oh, won't you
how long will I have to wait? Will he
How long do I have to wait? Can I



tell me now, Why do you hes - i - tate?
come back now, Or will he hes - i - tate?
get it now, do I have to hes - i - tate?

Pick-ups to Chorus:

"Pro-cras - ti -

The first 2 verses are original, the 3rd is from Jelly Roll Morton's famous "Library of Congress" recording in the late '30's.

Jelly added verses from "Winin' Boy" and other songs.

*The Chorus of "Hesitating Blues" is often omitted completely.

More "Jelly Roll" lyrics:

4. Mama, Mama, look at Sis, she's out on the levee doin' the double twist (or the "Turtle Twist", one of Jelly's songs) Oh, How long.....
5. She said "Come in here you dirty little sow, you tryin' to be a bad girl, you don't know how", Oh, How long.....
6. Touch my bonnet, touch my shawl, do not touch my waterfall, Oh How long.....

Strut Miss Lizzie - P.2
Bb Part

Patter:

C

down the street, By the school, Pat your feet you step-pin' fool.

Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

Thru the al-ley, Dodge the cans, Shake Miss Sal - ly's pots and pans.

Cool your dogs we're com-in' thru, Get set for Len-ox Av - en - ue. Won't you

Back to "B" for Solos:

Strut Miss Lizzie

The Firehouse Jazz Band

Bb Part

Turner Layton & Henry Creamer - 1921

(Also wrote "After You've Gone" 1918,

"Way Down Yonder In New Orleans" 1922)

Rec: Irving Mills & His Hotsy Totsy Gang 1931,

Graeme Bell's Jazz Band (Australian), etc.

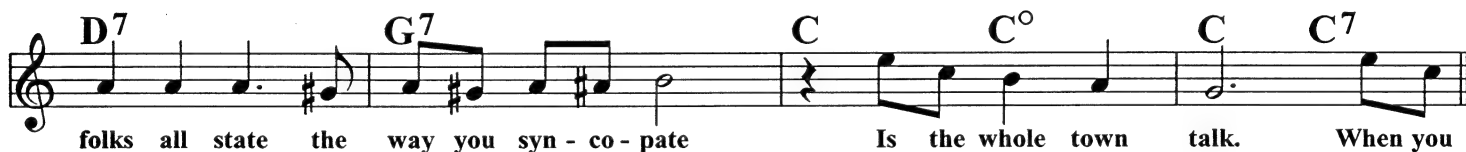
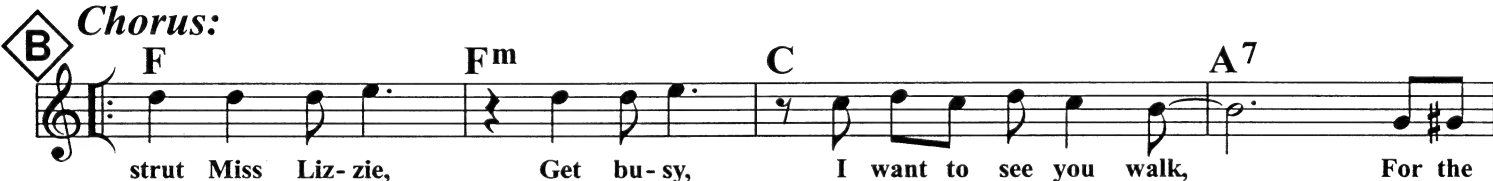
Intro:

Voo-Doo Drums - 3.5 Bars:



Won't you

Chorus:



Voo-Doo Drums - 4 Bars:



Vocal to "C":

(I'll bet you've got the cutest little strut in town!)

386A

I'm Gettin' Sentimental

The Firehouse Jazz Band

Bb Part

Bassman/Washington - 1932
Tommy Dorsey's Theme Song
(Dorsey played it in D major)
Rec: The Titan Hot Five 1996

A G^6 $F\#7$ $Bm7(b5)$ $E7$

Nev- er thought I'd fall, but now I hear love call, I'm

A^7 $D7$ G $G\#dim7$ $Am7$ D^9

get- tin' sen- ti- men- tal o- ver you.

G $F\#7$ $Bm7(b5)$ $E7$

Things you say and do, just thrill me thru and thru, I'm

A^7 $D7$ G^6 F^6 $F\#6$ $G^6 C\#m7(b5)$ $F\#7(b9)$

get- tin' sen- ti- men- tal o- ver you.

B Bm^6 G^{13} $F\#7$

I thought I was hap- py, I could live with- out love,

$C\#m7$ $F\#7$ $Bm7$ B^b7 $Am7$ $D7$

Now I must ad- mit love is all I'm think- in' of.

G $F\#7$ $Bm7(b5)$ $E7$

Won't you please be kind, and just make up your mind, that

A^7 $D7$ G G^7 $F\#7(b5)$ $F7$ $E7$

you'll be sweet and gen- tle, be gen- tle with me, be-

A^7 $D7$ G F^6 $F\#6$ G^6 $D7$

cause I'm sen- ti- men- tal o- ver you.

I'm Gettin' Sentimental

The Firehouse Jazz Band

386B

Bb Part

Bassman & Washinhton - 1932

A C⁶ B⁷₉ Em⁷(b⁵) A⁷
Nev- er thought I'd fall, but now I hear love call, I'm

D⁷ G⁷ C C[#]dim⁷ Dm⁷ G⁹
get- tin' sen- ti- men- tal o- ver you.

C B⁷₉ Em⁷(b⁵) A⁷
Things you say and do, just thrill me thru and thru, I'm

D⁷ G⁷ C⁶ B^b₆ B⁶ C⁶ F[#]m⁷(b⁵) B⁷(b⁹)
get- tin' sen- ti- men- tal o- ver you.

B Em⁶ C^b¹³ B⁷
I thought I was hap- py, I could live with- out love,

F[#]m⁷ B⁷ Em⁷ E^b⁷ Dm⁷ G⁷
Now I must ad- mit love is all I'm think- in' of.

C B⁷₉ Em⁷(b⁵) A⁷
Won't you please be kind, and just make up your mind, that

D⁷ G⁷ C C⁷ B⁷ B^b⁷ A⁷
you'll be sweet and gen- tle, be gen- tle with me, be-

D⁷ G⁷ C B^b₆ B⁶ C⁶ G⁷
cause I'm sen- ti- men- tal o- ver you.

D

Oh, 'tain't no use you preach-in', Oh, 'tain't no use o' teach-in',

Such jazz-a-pa-tion, such mod-u-la-tion, When my feet say dance, I just can't re-fuse,

When I hear that mel-o-dy they call the blues, Aunt Ha-gar's Chil-dren Blues.

Use "D" for solos, Ritard & fermata last time

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Aunt Hagar's Blues

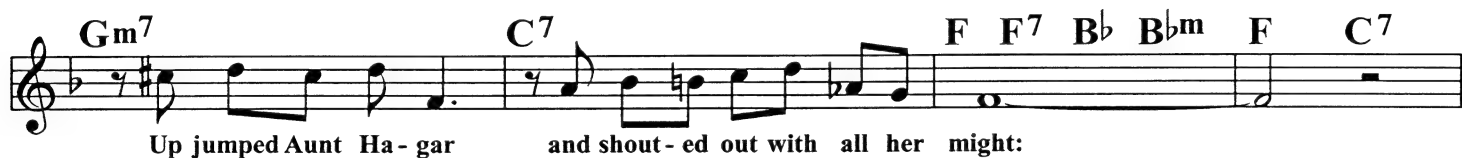
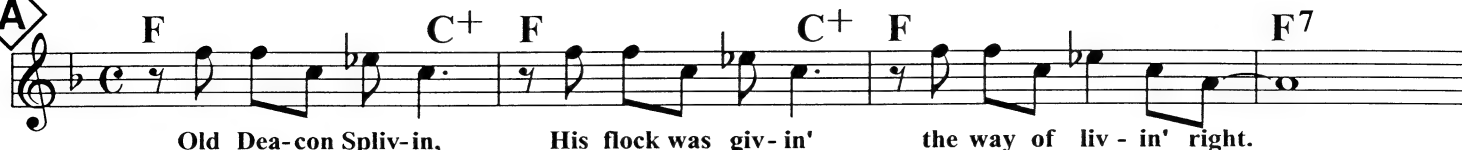
("Aunt Hagar's Children Blues")

The Firehouse Jazz Band

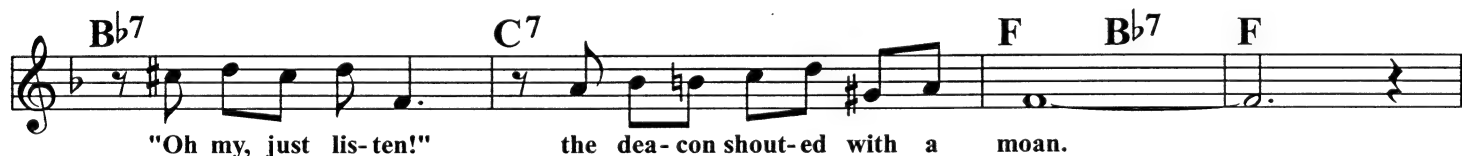
W. C. Handy & Lt. J. Tim Brymn - 1921
 Rec: Ted Lewis Orch. (Muggsy, J. Dorsey)
 1930, Paul Whiteman & His Swing Wing
 (J. & C. Teagarden, etc.) 1938,
 Louis Armstrong & His All-Stars 1954, etc.

Bb Part

A



B



C



Long Gone - P.2
Bb Part

C **Bb** **F7** **Bb**

They of-fered a re-ward to bring him back, E-ven put blood-hounds on his track.
They caught him in Fris-co, and to seal his fate, San Quen - tin jailed one ev-'ning late. But
A gang of men tried to cap-ture Dean, So they chased him with a sub-ma-rine.

Bb **Bb7/D** **Eb** **F#7/E** **Bb** **Gm7** **C7** **F7** **Bb**

Dog - gone blood-hounds lost his scent, Now no-bod-y knows where Long John went. He was
out on the o - cean John es-caped, The guard for-got to close the Gol - den gate. John's
Dean jumped o-ver board, grabbed the sub-ma-rine, And made that gang catch a fly-ing ma-chine. Now he's

D **Bb** **Gm7** **Cm7** **F7** **Bb** **Gm7** **Cm7** **F7**

Long Gone from Ken - tuck - y, Long Gone, Ain't he luck - y.
Long Gone and from San Quen-tin, Long Gone, and still a' sprint - in'.
Long Gone and still a' swim-ming, Long Gone, with them mer - maid wo-men.

Bb **Bb7/D** **Eb** **F#7/E** **Bb** **F7** **Bb**

Long gone, and what I mean,
Long Gone, I'm tell - ing you,
Long Gone, just like a fish,
Long Gone John from Bowl - ing Green.
Shut your mouth and shut mine too.
My that boy's got some am - bish!

*Often the only "Chorus" lyrics used are the ones at "B" (same as the 1st line of "D").

There are 2 more original Verses, but the lyrics get progressively weaker.

Long Gone

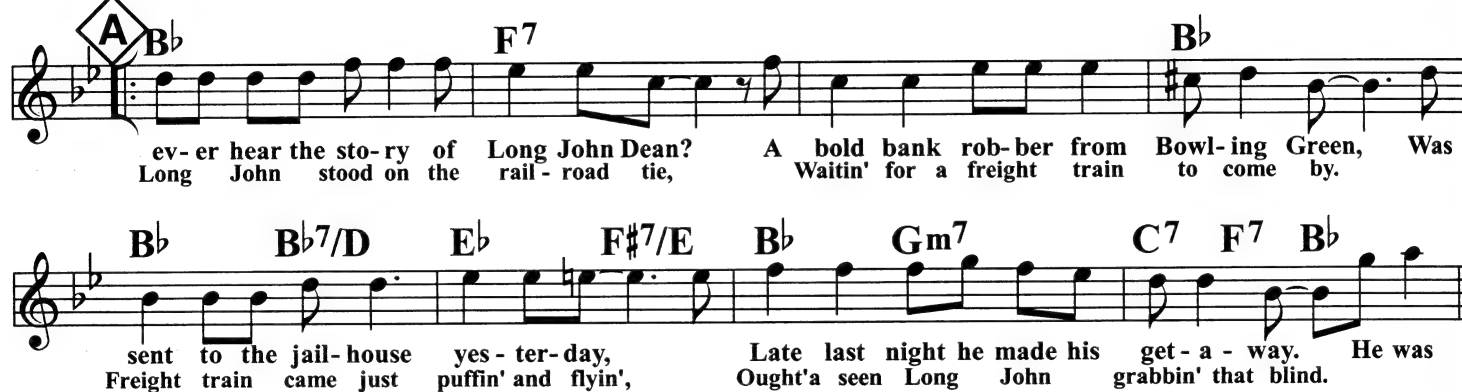
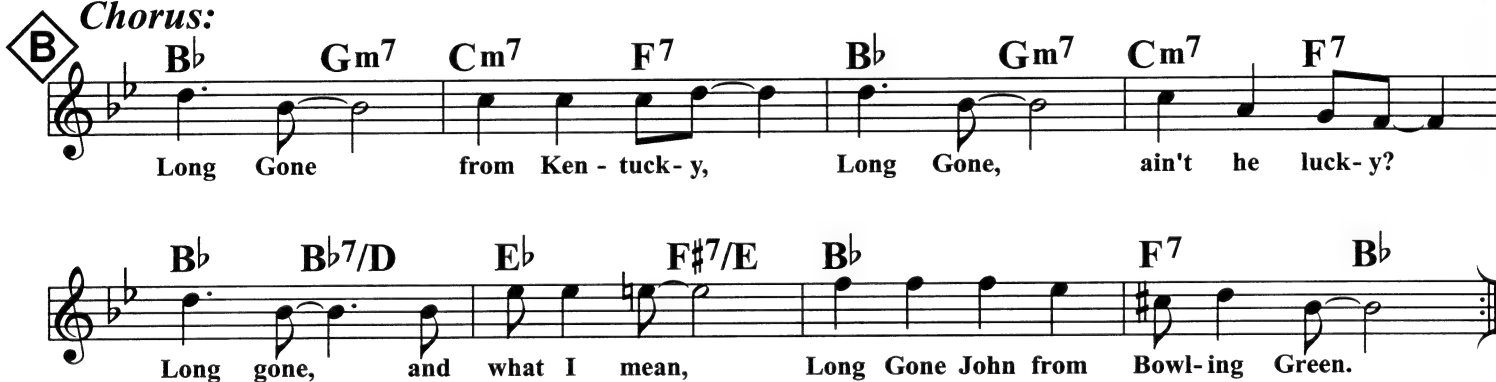
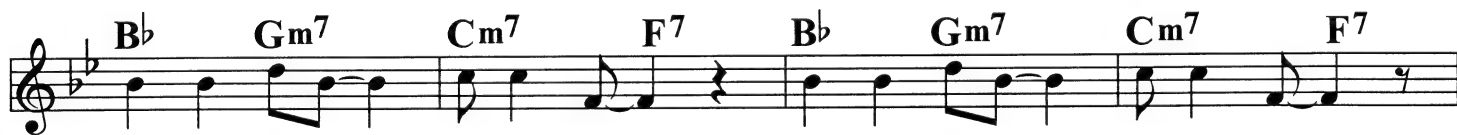
(From Bowlin' Green)

Bb Part

The Firehouse Jazz Band

W. C. Handy & Chris Smith - 1920

Rec: Louis Armstrong & His All-Stars 1954,
 Pearl Bailey, Ray McKinley Trio, etc.

Intro:**Verse:****Chorus:****Interlude:**

To "C" for Vocal or Solos:

Here Comes My Ball & Chain

The Firehouse Jazz Band

Bb Part

Lou Davis & J. Fred Coots - 1929

Rec: The Coon-Sanders Nighthawks 1929,

Bert Lown Orch. 1929, etc.

Verse:

If you lin - ger just a mo - ment, You will get a big sur - prise.
 We are al - ways seen to - geth - er, we're as hap - py as can be.

Here comes a sweet some - bod - y who's built to tick - le your eyes. I have
 Just look in back of Ba - by, and you are sure to find me. It is

seen a mil - lion of them, And I know my P's and Q's.
 just me and my sha - dow, And no mat - ter where I am,

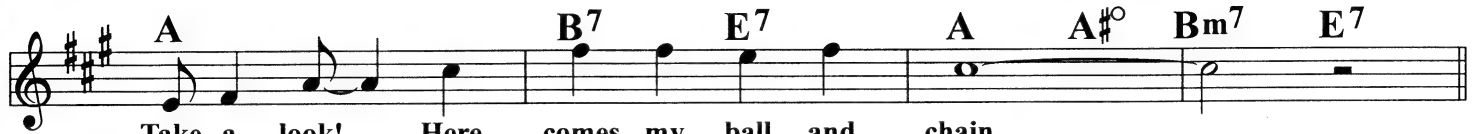
Please par - don are me while I en - thuse: ham!
 We two are just like eggs and

Pick-ups to 2nd Verse:

Chorus:



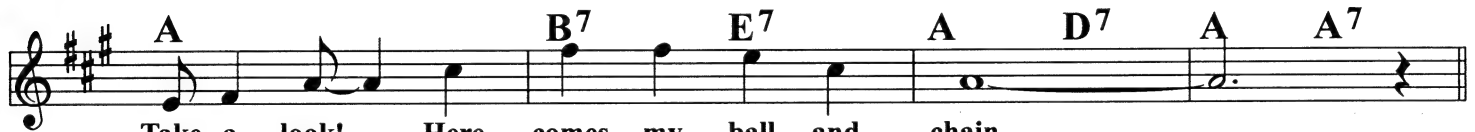
Parody: Eyes like search-lights in the night, Gor-geous teeth and pearl-y white,
Ask me why she looks so big? 'Cause she eats just like a pig!



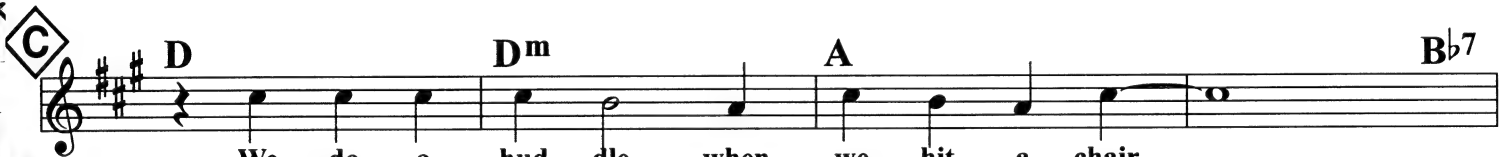
Take a look! Here comes my ball and chain.
Take a look! Here comes my ball and chain.



She's a sun - ny gem to me, Tons of per - son - al - i - ty,
She looks punk in her short skirts, Ev - 'ry time I look it hurts!



Take a look! Here comes my ball and chain.
Take a look! Here comes my ball and chain.



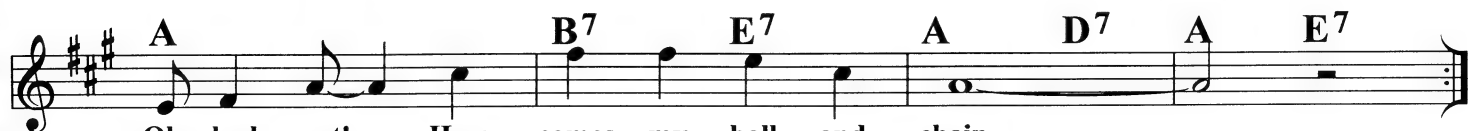
We do a hud - dle when we hit a chair,
Her hair is phon - ey, Her kiss - es are cold,



How she can cud - dle is no one's af - fair!
This big ba - lo - ney is nine - ty years old!



Looked a - round from pole to pole, Found her in a sug - ar bowl.
I would take her an - y place, If she had a diff - 'rent face.



Oh, look out! Here comes my ball and chain.
Take a look! Here comes my ball and chain.

Chorus:

B **F** **C7** **F**

mid - night choo - choo leaves for Al - a - bam', I'll be right

C7 **F**

there, I've got my fare. When I

F **C7** **F**

see that dust - y - haired con - duc - tor - man, I'll grab him

G7 **C7**

by the col - lar And I'll hol - ler, "Al - a - bam! Al - a - bam!" That's where you

C **F7** **Bb**

stop this train, That's takin' me home a - gain. Back home where

D7 **Gm** **C#7**

I'll re - main, Where my hon - ey - lamb am.

F **A7** **Dm**

I will be right there with bells, When that old con - duc - tor yells, "All a -

C7 **F** **C7**

board! All a - board! All a - board for Al - a - bam'. When that

When The Midnight Choo-Choo Leaves For Alabam'

The Firehouse Jazz Band

Irving Berlin - 1912

Rec: Arthur Collins & Byron Harlan (popular artists who specialized in "Coon songs") 1913, The Victor Military Band 1913, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.

Bb Part

Verse:

A F C⁺ F C⁺ F

I've had a might-y bu-sy day, I've had to pack my things a - way. Now I'll
The minute that I reach the place, I'm goin' to ov - er - feed my face, 'Cause I

F B^b B^bm F

give the land-lord back his rust - y key, The ver - y key, That opened
hav - n't had a good meal since the day I went a - way. I'm goin' to

F C⁺ F C⁺ F F[#]°

up my drear-y flat, Where ma - ny wear - y nights I sat, Think-ing
kiss my Pa and Ma, a doz - en times for ev - 'ry star, Shin - ing

G⁷ C C° C

of the folks down home who think of me. That is
o - ver Al - a - ba - ma's new mown hay. I'll be

C⁷ G⁷ C⁷ C° C⁷

why you'll hear me sing - ing mer - ri - ly; When that
glad e - nough to throw my - self a - way.

Chorus:

B

F D7 G7 C7 F

"Ag-gra-va-tin' pa-pa, Don't you try to two-time me, I said don't two-time me.

F D7 G7 C7 F F7

Ag-gra-va-tin' pa-pa, Treat me kind or let me be, I mean just let me be.

B \flat F F7 B \flat F D7

List-en while I get you told, Stop mess-in' 'round, sweet jel-ly roll. If

G7 C7

you step out with a high brown ba-by, I'll smack you down and I don't mean may-be!

Break! - 2 Bars:

C

F D7 G7 C7 F F7

Ag-gra-va-tin' pa-pa, I'll do an-y-thing you say, yes, an-y-thing you say.

B \flat A E7 C7

But when you go strut-tin', Do your strut-tin' 'round my way.

So pa - pa,
Now pa - pa,
Now pa - pa,

Stop Time 4 Bars - Play beats 1 & 4 as marked:

F F7 F7 F7 B \flat B \flat B \flat B \flat

Just treat me pret-ty, You best be care-ful, Once you were stead-y, Be nice and sweet, 'Cause I pos-sess a fort-y four that don't re-peat! As you can be, 'Cause I can beat you do-in' what you're doin to me, Once you were true, But pa-pa, now sweet ma-ma can't de-pend on you,

F D7 G7 C7 F F7 B \flat B \flat ^m F C7

Ag-gra-va-tin' pa-pa, Don't you try to two-time me!

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Aggravatin' Papa

(Don't You Try To Two-Time Me)

The Firehouse Jazz Band

Roy Turk & J. Russell Robinson - 1922

Rec: Original Memphis Five (Phil Napoleon, Signorelli, etc.) 1923, Sophie Tucker 1923, Bessie Smith 1923, etc.

Bb Part

Verse:

A

The musical score is written for a Bb instrument. It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are written below the notes, and chords are indicated above the staff. The melody is a simple, catchy tune.

Staff 1: Chords: F, Bb, F. Lyrics: I know a trif - lin' man, They call him "Trif - lin' Sam".

Staff 2: Chords: F, C7, F, F#. Lyrics: He lives in Birm - ing - ham, 'Way down in Al - a - bam'. Now the

Staff 3: Chords: C7, G7, C, D7, G7. Lyrics: oth - er night, He had a fight with a gal named Man - dy Brymm, And she

Staff 4: Chords: C, G7, Dm7, G7, C7. Lyrics: plain - ly sta - ted she was ag - gra - va - ted, An she shout - ed out to him:

Chorus:

B

D **E7**

Dev - il's Ball, At the Dev - il's Ball, I saw the

A7 **D** **D#°** **A7** **D** **D#°**

cute Mrs. Dev - il, so pret - ty and fat, Dress'd in a lit - tle red fire - man's hat.

E7 **A7**

Eph-re-ham, the lead-er man, who led the band last Fall, He play'd the mu-sic at the

C

D **E7**

Dev-il's Ball, In the Dev-il's Hall. I saw the

A7 **D** **A7** **D** **D7**

fun-ni-est dev - il that I ev-er saw, Tak-ing the tick - ets from folks at the door,

G **F#7** **Bm** **E7** **E7** **A7** **E7** **A7**

I caught a glimpse of my moth-er - in - law, Danc-ing with the Dev-il, Oh! the lit-tle Dev-il,

E7 **A7** **D**

Danc-ing at the Dev-il's Ball. At the

AT THE DEVIL'S BALL

The Firehouse Jazz Band

Bb Part

Irving Berlin - 1913

Rec: The Peerless Quartet 1913,

Bob Scobey's Frisco Jazz Band

(voc: Clancy Hayes) 1955, etc.

Verse:

The musical score is written for a Bb instrument in the key of D major (two sharps) and common time (C). It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A' and a 'Bm' chord marking above it. The lyrics are: 'I had a dream last night, That filled me full of fright: I dreamt that I was with the Dev-il be-low. In his'. The second staff has 'A7' and 'D' chord markings above it, with lyrics: 'great big fier - y hall, Where the Dev-il was giv - ing a Ball. I checked my'. The third staff has a 'Bm' chord marking above it, with lyrics: 'coat and hat and start-ed gaz-ing at the mer-ry crowd that came to wit-ness the show. And I'. The fourth staff has 'E7' and 'A7' chord markings above it, with lyrics: 'must con - fess to you, There were ma - ny there I knew. At the'.

I had a dream last night, That filled me full of fright: I dreamt that I was with the Dev-il be-low. In his

great big fier - y hall, Where the Dev-il was giv - ing a Ball. I checked my

coat and hat and start-ed gaz-ing at the mer-ry crowd that came to wit-ness the show. And I

must con - fess to you, There were ma - ny there I knew. At the

Mandy

The Firehouse Jazz Band

(There's A Minister Handy)

Irving Berlin - 1918

Rec: Van & Schenck 1919,

Ben Selvin Orch. 1920, Fats Waller 1934,
Jimmie Lunceford Orch. 1939.

In 1954 movie "White Christmas"
(with Bing Crosby & Danny Kaye)

Transcribed by "Banjo Bob" Stevens

Bb Part

Verse:

Musical notation for the Verse of "Mandy". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated by letters above the staff: A, C, F, C, A°, G7, C, C, F, C, Am, D7, G, G7, C, G7, C, C, F, C, Am, D7, G7.

I was stroll - ing out one eve - ning by the sil - ver - y moon, When I
heard some - bod - y sing - ing a fam - il - iar tune. So I
stopped a while to lis - ten, Not a word I want - ed to miss. It was
just some - bod - y ser - en - a - ding, Some - thing like this: My dar - in'

Chorus:

Musical notation for the Chorus of "Mandy". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated by letters above the staff: B, F, C, A7, D7, G7, C, C7, F, C, A7, D7, G7, C, A°, C, A°, D7, G7, C.

Man - dy, There's a min - is - ter han - dy, And it sure would be
dan - dy, If we'd let him make a fee. So don't you
lin - ger, Here's a ring for your fin - ger, Is - n't it a hum -
ding - er? Come a - long and let the wed - ding chimes ring hap - py times for
Man - dy and me.

RED HOT MAMA

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The Firehouse Jazz Band

Gilbert Wells-Bob Cooper-Fred Rose - 1924

Rec: Sophie Tucker 1924,

Cliff Edwards (Ukelele Ike) 1924,

Coon-Sanders Nighthawks 1924,

Freddy "Schnicklefritz" Fisher 1937,

Jimmy O'Bryant 1925, etc.

Bb Part



Verse:

Clarinet solo in Watters' arr.:



Ensemble:



Interlude:



Back to "A" for Solos & Out Chorus:

The "Sunset Cafe" was a club owned by Al Capone on Chicago's rough South side. Louis played there in the 1920's while it was managed by Joe Glaser. In 1935 Glaser became Armstrong's life-long personal manager. Glaser steered Louis into performing more popular music and less pure jazz material. As Glaser liked to say, "I made millionaires of both of us".

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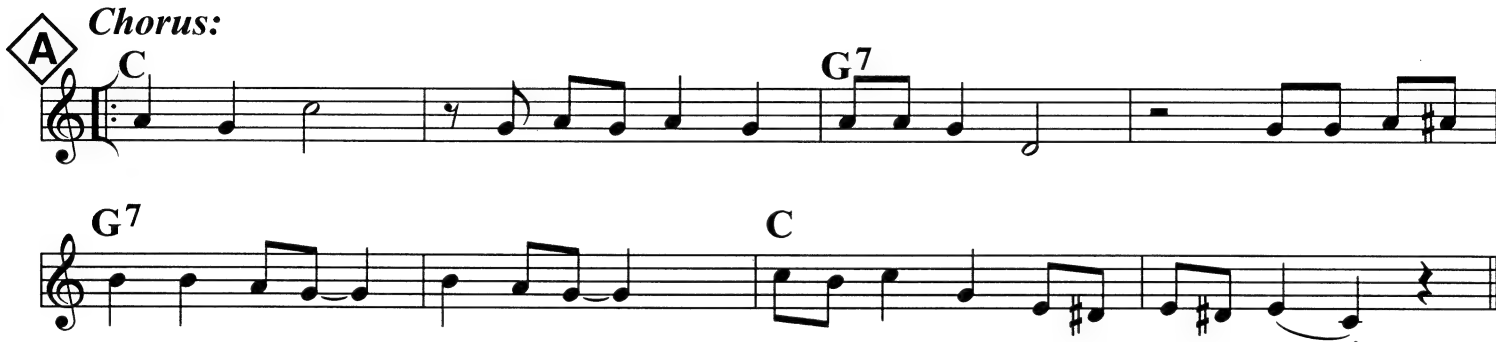
Sunset Cafe Stomp

The Firehouse Jazz Band

*This version similar to the Lu Watters recording

Bb Part

Percy Venable & Louis Armstrong - 1926
Rec: Lu Watters' Yerba Buena Jazz Band
(w/ Scobey, Murphy, Rose, Hayes) 1942,
etc.

**Chorus:**

C

D7 **G7**

Trombone & Tuba - Legato:

C7 **F7** **Bb** **Unison 2 Bars:**

8va **Tuba & Trmb:**

D7 **G7**

C7 **F7** **Bb** **Unison 2 Bars:**

8va

D

D7 **G7**

C7 **F7** **Bb** **B°** **F7/C**

D7 **G7**

C7 **F7** **Bb** **F7** **Bb** **F7** **Bb**

Use "D" for solos if desired - Then play "A" & "B" Out:

396

Skeleton Jangle

The Firehouse Jazz Band

D. J. "Nick" LaRocca - 1918

LaRocca was leader/cornetist in the ODJB.

Rec: ODJB - March 1918 & Sept. 1936,

Pete Daily's Dixieland Band

(w/ Joe Rushton on bass sax), etc.

Bb Part

Intro:



Bass:



fine

It's Tight Like That

The Firehouse Jazz Band

Thomas A. Dorsey & H. Whittaker - 1928
 Rec: Jimmie Noone's Apex Club Orch. 1928,
 McKinney's Cotton Pickers 1928, Walter Barnes
 & His Royal Creolians 1929, The Kentucky
 Grasshoppers 1929, Luis Russell Orch. 1929,
 The Varsity Seven (w/ George Wettling), etc.

Bb Part

The musical score is written for a Bb instrument in 4/4 time. It consists of four staves of music with corresponding lyrics. The key signature has two flats (Bb and Eb). The score includes various musical notations such as treble clef, key signature changes (Bb, Eb, F, C, F#), and dynamic markings. The lyrics are written below the notes, with some parts in parentheses indicating instrumental interjections or specific phrasing.

Staff 1: Bb
 If you see my gal tell her to hur - ry home, I ain't had no sleep since
 Un - cle Bill came home 'bout half - past - ten, Couldn't find a key so he

Staff 2: Bb7 Eb7
 mean she's no wrong, You know it's tight like that. Aw, it's
 could - n't been gone, You know it's tight tight like that, (It's tight like that!) I mean it's
 get in, Aw, it's tight tight like that, I mean it's

Staff 3: Bb F7
 tight like that, (It's tight like that!) Hear me talk - in' to ya',
 tight like that, Hear me talk - in' to ya',
 tight like that, Hear me talk - in' to ya',

Staff 4: C7 F#7 F7 Bb F7
 I mean it's tight like that.
 I mean it's tight tight like that.
 I mean it's tight tight like that.

Love Me Or Leave Me

The Firehouse Jazz Band

398

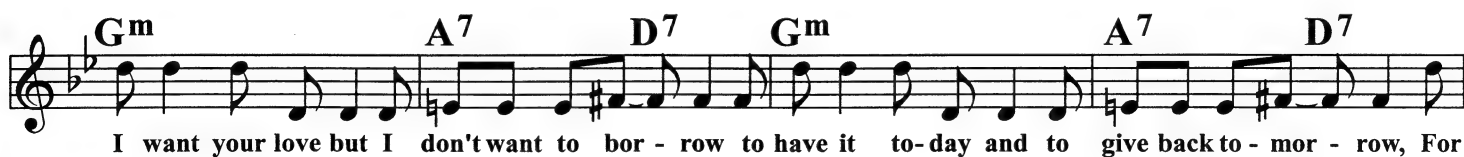
Bb Part

Walter Donaldson - 1928

Rec: Ruth Etting 1929, Fats Waller 1929,

Benny Goodman 1934 & 1936, Dinah Shore w/ H. Levine
& His Barefoot Dixieland Philharmonic 1941,

Bob Scobey's Frisco Jazz Band 1955, etc.



Stop Time Drum Solo:

Everybody play this lick each time in "D":

D

p *ff*

p *ff*

p *ff*

p *ff*

Climax Chorus: Hot ad lib!

E

p *ff*

p *ff*

p *ff*

p *ff*

399

BURNIN' THE ICEBERG

The Firehouse Jazz Band

Map: AABBACC etc.

Jelly Roll Morton - 1929

(Probably composed earlier)

Rec: Jelly Roll Morton, James

Dapogny's Chicago Jazz Band 1993

Bb Part

No Stop Time!

A

Trmb. & Clar.

B

Splash!

After repeat: Play "A" 1x, Skip "B", To "C" for Solos:

Begin Solos - Band play cued riff behind solos:

C

After solos - On to "D" - Softly:

Interlude:



400

The Pearls

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1919 - Copyrighted 1923

Rec: Jelly Roll Morton 1923 & 1927,

Dukes of Dixieland w/ Danny Barker 1991,

Wally Rose 1953, Bob Scobey's Frisco Jazz Band, etc.

Bb Part

Intro:



Willie the Weeper

The Firehouse Jazz Band

Bb Part

Grant Rymal-Walter Melrose-Marty Bloom 1927
 Rec: Louis Armstrong's Hot Seven 1927,
 Joe "King" Oliver 1927, Doc Cook & His
 Fourteen Doctors of Syncopation 1927,
 George Lewis & His New Orleans Music 1950,
 Turk Murphy's Jazz Band with Lu Watters 1963,
 Bob Scobey's Frisco Jazz Band, Bob Wilber, etc.

Have you ev - er heard the stor - y folks of Wil - lie the Weep - er? Wil - lie's oc - cu - pa - tion was a
 Then he went to Lon - don town and bought the Pic - ca - dil - ly, Told the peo - ple that it now be -

chim - ney sweep - er. He had the dream - in' hab - it and he had it bad,
 longed to Wil - lie, He bought the King some gin - ger beer that made him rave,

Lis - ten and I'll tell you 'bout the dreams he had. He dreamed he had a barr'l of dia - mond
 Called him "Un - cle George" and said, "you need a shave". He ram - bled in - to Par - is on a

rings and mon - ey, Ma - mas by the score to love and call him hon - ey.
 gold - en wheeled sleep - er, That's the place that ab - sinthe flows a lit - tle deep - er.

Ev - 'ry - where he went the peo - ple all would say: There's the guy that put the "B" in old Broad - way. Oh Ba - by
 Learned the 'Pa - che dance and just to show his thanks, Tipped the 'Pa - che queen a half a mil - lion francs. Oh Ba - by

tell me what would you do If you could

have all your dreams come true? There's some - thing

tells me you'd lock your door, Like Wil - lie the

Weep - er, and cry for more.

Solos at "B":

Hear Me Talkin' To Ya'

The Firehouse Jazz Band

402

Louis Armstrong - 1928

Rec: Louis Armstrong's Savoy Ballroom Five

(Jim Robinson-trmb, Don Redman-as, E. Hines, etc.) 1928,

Johnny Dodds' Orch. (Lil Armstrong, Baby Dodds, Honore Dutray) 1929,

Louis Armstrong & His Orch. (Barbarin, "Pops" Foster, etc.) 1939, etc.

Bb Part



Louisiana Fairytale

The Firehouse Jazz Band

J. Fred Coots - 1935

Lyr: Mitchell Parish & Haven Gillespie

Rec: Fats Waller, Taft Jordan & the Mob (Johnny Mince-cl, Teddy Wilson-pno, etc.) 1935, etc.

Transcribed & Arr. by "Banjo Bob" Stevens

Bb Part

Intro:

Cornt: 

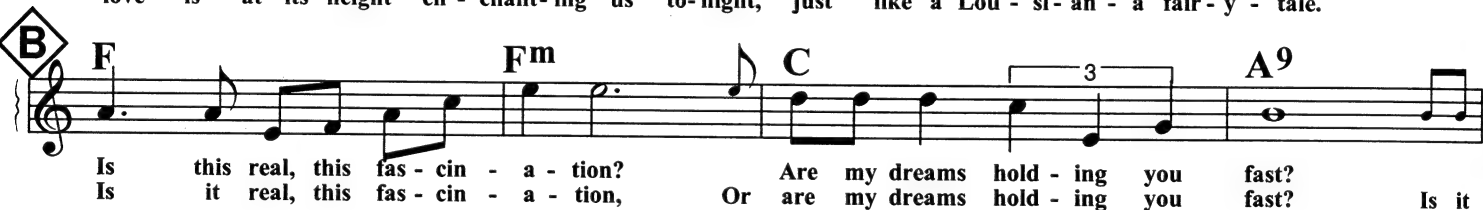
Clari: 

A 

dew is hang-ing dia-monds in the clo-ver, The moon is list-'nin' to the night-in' - gale, And
breeze is soft - ly sing - ing thru the wil-lows, As hand in hand we stroll a - long the trail. And



while we're lost in dreams the world a-round us seems just like a Lou - si - an - a fair - y - tale. The
love is at its height en - chant-ing us to-night, just like a Lou - si - an - a fair - y - tale. **1x Only:**

B 

Is this real, this fas - cin - a - tion? Are my dreams hold - ing you fast?
Is it real, this fas - cin - a - tion, Or are my dreams hold - ing you fast? Is it



Are we here on this plan - ta - tion, Or can this be heav-en at last? Keep
true we both feel the sen - sa - tion, Or could this be hea-ven at last?



dream-ing with your head up-on my should-er, And don't a-wake un-til the stars grow pale. The



world is at our feet, The pic-ture is com-plete, just like a Lou - si - an - a fair - y - tale. **Back To "A":**

Tag:

Cornt: 

Clari: 

Somebody Else Is Taking My Place

The Firehouse Jazz Band

404

Bb Part

Dick Howard-Bob Ellsworth-Russ Morgan - 1937

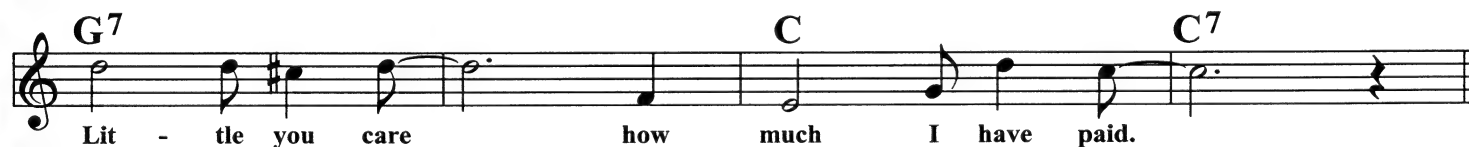
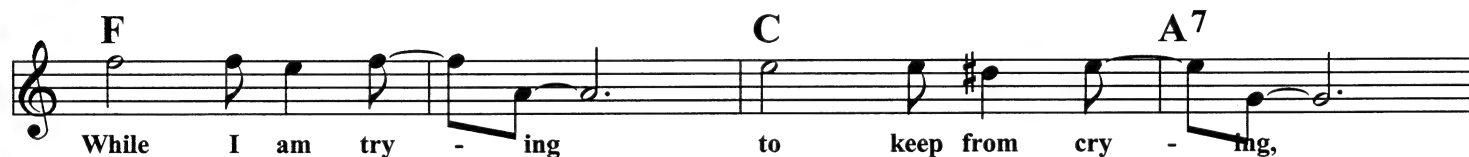
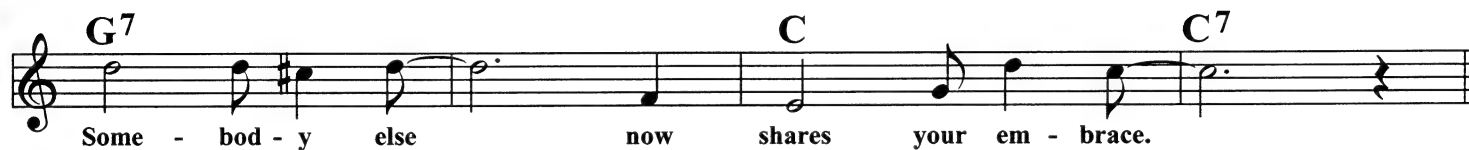
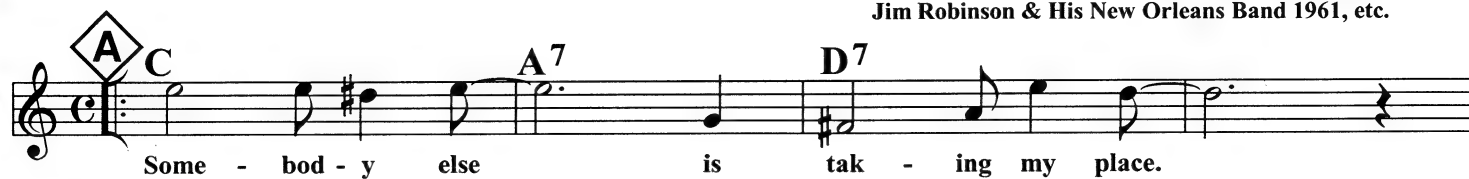
(Some references show copyright as 1942)

Rec: Russ Morgan Orch., Benny Goodman Orch.

(voc. Peggy Lee) 1941, Al Martino 1965,

"Sweet Emma" Barrett & Her New Orleans Band 1978,

Jim Robinson & His New Orleans Band 1961, etc.



1x as written - Repeat for solos - Out Chorus Use 2nd Ending:

D

B \flat **B \flat m** **F**

C **F** **E 7** **E \flat 7** **D 7**

G 7 **C 7** **Break - 2 Bars - As written 1x then optional:**

E

B \flat **B \flat m** **F**

C **F** **E 7** **E \flat 7** **D 7**

G 7 **C 7** **F** **F** **C 7**

Last Time: **G 7** **C 7** **F** **Extended Ending:**

Chattanooga Stomp

The Firehouse Jazz Band

Joe "King" Oliver - 1923

Rec: King Oliver's Creole Jazz Band 1923,

Lu Watters' Yerba Buena Jazz Band 1942,

Humphrey Lyttelton's Dixieland Band (British), etc.

Bb Part

Band Plays Downbeat - 2 Bar Horn Break:

Time:



Chorus:

C **F**

bin he waits for her each night be -

F **C7** Break for Melody Only:

neath her bal - con - y. Ci - ri - bi - ri -

C7

bin he begs to hold her tight, But

C7 **C+** **F** Break for Melody Only:

no, She won't a - gree. Ci - ri - bi - ri -

D **F**

bin she throws a rose and blows a

F7 **F+** **Bb** **D7** **Gm** Break for Melody Only:

kiss from up a - bove. Ci - ri - bi - ri -

F **Cornet solo:** **Break for Melody Only:** **F** **Cornet solo:**

bin, Ci - ri - bi - ri - bin, Ci - ri - bi - ri -

Gm7 **C7** **F** Break for Melody Only:

bin they're so in love. Ci - ri - bi - ri -

Ciribiribin

The Firehouse Jazz Band

Originally a Waltz

Alberto Pestalozza - 1898 - Lyrics: Rudolf Thaler
 Rec: Prince's Orchestra 1911,
 Bing Crosby & The Andrews Sisters 1939,
 Harry James Orch. (voc. Sinatra) 1939,
 Benny Goodman Orch. 1939, George Lewis
 w/ The Barry Martyn Band (New Orleans),
 Chris Barber's Band w/ Paul Barbarin,
 Kid Thomas Valentine's Algiers Stompers 1948, etc.

Bb Part

Verse:

A

F



When the moon

hangs

low

in

Nap - o - li,

There's a



hand - some

gon - do - lier.

Ev - 'ry



night

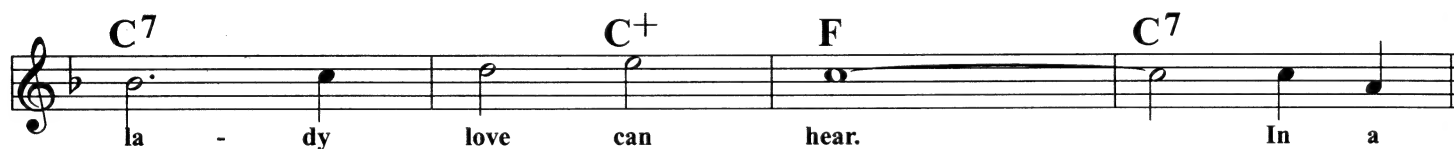
he

sings

so

hap - pi - ly,

So his



la -

dy

love

can

hear.

In a



man -

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viv -

is -

si - mo,

He re -



peats

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ser -

en -

ade.

And his



heart

beats

so

for -

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si -

mo,

When she



rais -

es

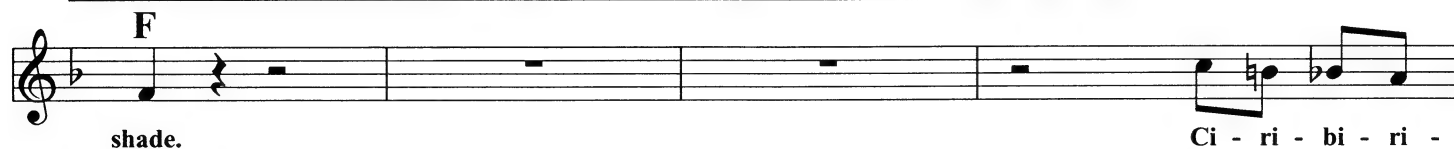
her

Ven -

i -

cian

4-Bar Drum Break - New Faster Tempo - But not too fast - A little more than half-fast:



shade.

Ci - ri - bi - ri -

Chorus:

2-Beat Dixie Feel:

2-Beat Dixie Feel:

C

D

Solos at "C":

Last Time:

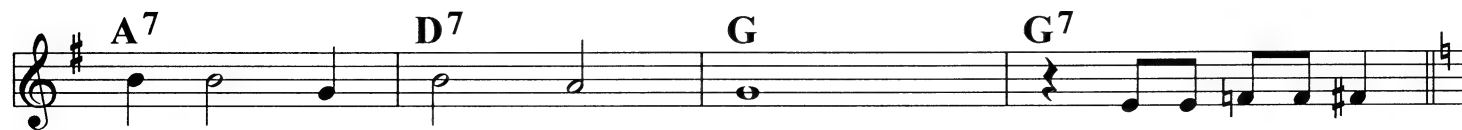
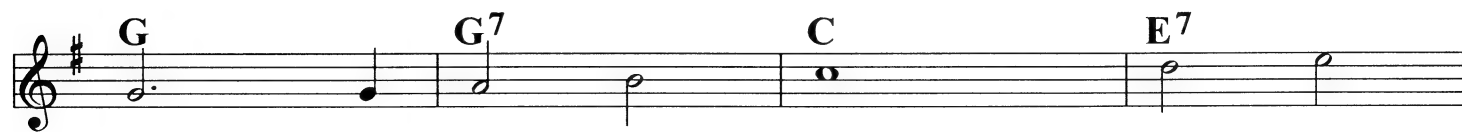
407

Bugle Boy March

The Firehouse Jazz Band

Traditional New Orleans song
from "American Soldier"

Rec: The Original Zenith Brass Band,
Jim Robinson's New Orleans Band 1961, etc.
"Bugle Boy March" is on the Alligator Jazz
Club list of tunes most recorded in recent
decades by New Orleans bands.

Bb Part**Solo Cornet with Drum Cadence:****Tuba & Trmb.****Tuba & Trmb.**

C

G D7 G

G D E7 A7 D7 **Break:**

G D7 G

G E7 A7 D7 G

Bass:

D

C C7 A7 D7

G7 G° G7 C **Break - 2 Bars:**

C C7 A7 D7 F A^b7

Stop Time 2 Bars as marked:

C C C F C D7 G7 C G7 C **Break:**

Back to "B" - Play to "Fine":

The Grizzly Bear Rag

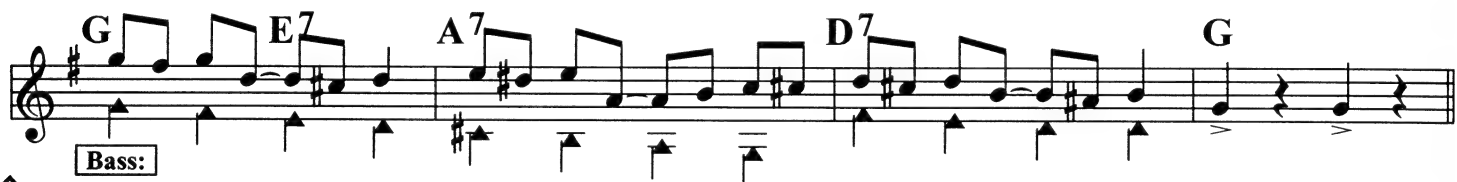
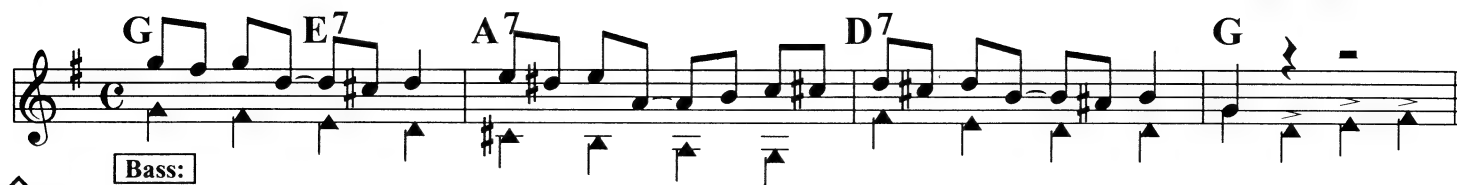
The Firehouse Jazz Band

George Botsford - 1910

One of the best of the early
white ragtime composers.

Also wrote "Black & White Rag" in 1908

Bb Part



The World Is Waiting For the Sunrise

The Firehouse Jazz Band

Eugene Lockhart & Ernest Seitz - 1919

Rec: Isham Jones Orch. 1922, Jess Stacy-Israel Crosby-Gene Krupa 1935, Mel Powell Orch. (Butterfield, Goodman, McGarity, etc.) 1942, Frankie Newton Orch. (Mezzrow, J. P. Johnson, Cozy Cole, etc.) 1939, Jimmy McPartland Orch. 1939, Les Paul & Mary Ford 1951, The Basin Street Six (Girard, Fountain, etc.) c. 1953, The Firehouse Five Plus Two c. 1952, The Original Tuxedo Jass Band 1964, etc.

Bb Part

Dear one, the world is

wait - ing for the sun - rise,

Ev - 'ry rose is

heav - y with dew. The

thrush on high, His

sleep - y mate is call - ing,

And my heart is

call - ing you.

Farewell To Storyville

(The Good Time Flat Blues)

410

Bb Part

The Firehouse Jazz Band

Clarence & Spencer Williams - 1925

Rec: Kid Ory's Creole Jazz Band 1946,

The New Hot Frogs (voc. Pat Yankee) 1992,

The Silver Leaf Jazz Band 1993, etc.

Medium Blues

A

G D7 G E7 A7 Eb7 D7 G D7

Now you old-time queens, From New Or - leans, Who lived in Stor - y - ville. You
Miss Liz - zie Green, in New Or - leans, She runs a "good time flat".

G D7 G E7 A7 A7(b5) D7

sang the blues, Tried to a - muse, That's how you paid your bills. Then the
Sin an' booze an' those sing-in' blues, That's where they say it's at! The

G D7 G E7 A7 Eb7 D7 G

law stepped in, Called it a sin, Just to have a lit - tle fun. Now the
oth - er day I heard her say: Things are get - tin' might-y tough, 'Cause

D D# A7 A7(b5) D7

po - lice cop, Has made us stop, And Stor - y - ville is done.
now the cop done made me stop, And now my street is rough.

B

E7 A7

Pick out your steam-boat, Pick your-self a train, (I said a slow, slow train).
Can't sell no whis - key, I can't sell no gin, (Can't sell a drop of gin).
No use com - plain - in', Blue skies fol - low rain, (I said that cold, cold rain).

D7 Eb7 D7 G G7 F#7 F7

Pick out your steam-boat, Pick your-self a train.
Can't sell no whis - key, I can't sell no gin.
No use com - plain - in', Blue skies fol - low rain.

E7 A7

They made you close up, They'll nev - er let you back. (No they won't let you back).
The Chief of Po - lice, Done tore my playhouse down, (Done tore my play-house down).
Just say fare-well now, and get your one last thrill. (I said just one more thrill).

D7 Eb7 D7 G C Cm G

Go buy your tick - et, Or else you'll walk the track.
No use in griev-in', I'm gon - na leave this town.
Just say fare-well now, Fare-well to Stor - y - ville.

Chorus:

B

Just see that buck - et steam - in', And hear those folks all scream - in',

"Here comes the Hot Ta - ma - le Man!"

They know just what he's sell - in', 'Cause they come down Main Street yell - in',

"Here comes the Hot Ta - ma - le Man!"

F Cornet Break - 2 Bars:

C

See them Charles - ton down the line yell - in', "I Want! Red Hot!"

Ev - 'ry - bod - y fall in line for "Red Hot! That's What!"

Come on folks, get out your mon - ey, He needs shoe - sies for his hon - ey,

Here comes the Hot Ta - ma - le Man!

411

Here Comes the Hot Tamale Man

The Firehouse Jazz Band

Rose & Harrison - 1926

Rec: Cookie's Gingersnaps (Doc Cook, Freddie Keppard, Jimmie Noone, J. St. Cyr, etc.) 1926,
Doc Cook & His Dreamland Orch. (12-piece
orch. with Keppard, Noone, St. Cyr) 1926

Bb Part

Verse:

A

Dm B \flat 7 Dm B \flat 7 Dm D7

G7 C7 F C7

Dm B \flat 7 Dm B \flat 7 Dm D7

C/G E7/G \sharp A \flat B \flat $^\circ$ G7/B G7 C7

C

G A7

call him Lov-in' Sam, He's the Sheik of Al-a-bam'. He's a

D7 G

mean love mak-in', a heart break-in' man! And when the

G Bm

gals go stroll-in' by, Boy! He rolls a wick-ed eye!

A7 D7 Break! 2 Bars:

Does he step? Does he strut? That's what he does-n't do noth-in' else but! Could you

D

G A7

love like Lov-in' Sam, You could have your eggs and ham, In the

D7 B7

fin-est kit-chens down in Al-a-bam'. You'd make the

G G7 C Cm

high-brown ba-bies cry for ya like ba-bies cry for Cas-tor-ia! They

G E7 Am7 D7 G

all love Lov-in' Sam, The Sheik of Al-a-bam'. Peo-ple

Lovin' Sam

(The Sheik of Alabam')

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1922

Rec: Nora Bayes (Dora Goldberg) 1923,
The Firehouse Five Plus Two c. 1952,
The Ted Lewis Orch., Mamie Smith 1923,
etc.

Bb Part



Lis-ten, sis - ters and bro - thers,
Ev-'ry hus - band and lov - er,

I sup-pose you've heard of the Sheik.
Bet-ter take a bit of ad - vice.



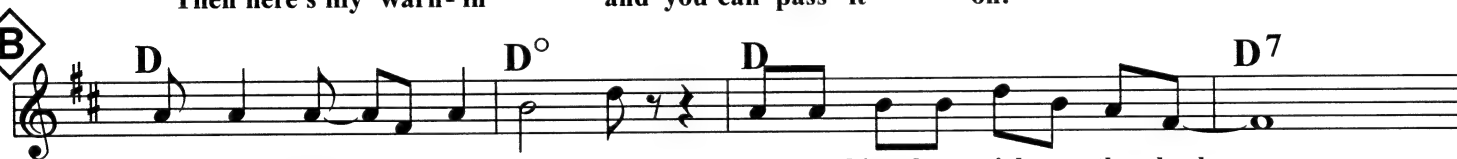
They say that he's the lov-in' champ,
Ofcourse they say ad - vice is cheap,

There ain't a wo-man he can't vamp,
But if your gal you aim to keep,



But let me tell you
Then here's my warn-in'

a - bout a man I know:
and you can pass it on:



He's the great - est of lov - ers
Keep your gal un - der cov - er,

Ev - er kissed a girl on the cheek.
Sure as there's a deuce on the dice.



There ain't a high-brown gal in town
If Lov-in' Sam gives her the grin,

Who would-n't throw her dad - dy down
Then you is out and Sam is in!



To be the bride of
And in the morn-in'

this cul-lud Ro - me - o.
Your lov-in' ma-ma's gone!

Peo - ple
Peo - ple

413

Pagan Love Song

The Firehouse Jazz Band

Nacio H. Brown & Arthur Freed - 1929

For 1929 movie "The Pagan"

Rec: Victor Salon Orch. (Shilkret) 1929, Scrappy Lambert 1929, Bob Crosby Orch. 1936, Glenn Miller Orch. 1939, Jo Stafford & Paul Weston, "Wild Bill" Davison, The Firehouse Five Plus Two c.1952, etc.

Bb Part

A **D**

Come Na - tive me Hills where moon - beams

D **Bb7** **D**

Light To them - hi - tian be - skies,

A7 **D**

And the we'll star cheer - lit wa - ters

And we'll cheer each oth - er

1. **A7** **D** **A+**

Lin - ger in your eyes.

2. **A7** **D** **Gm6** **D** **Back to "A" for Solos:**

with the Pa - gan Love Song.

B **D** **Eb7** **E7** **C7**

Play "B" After Last Solo:

C **Swing:** **F**

F **C#7** **F**

C7 **F**

1. **C7** **F** **C7**

2. **C7** **F** **Bbm6** **F**

Blue

(And Broken-Hearted)

The Firehouse Jazz Band

414

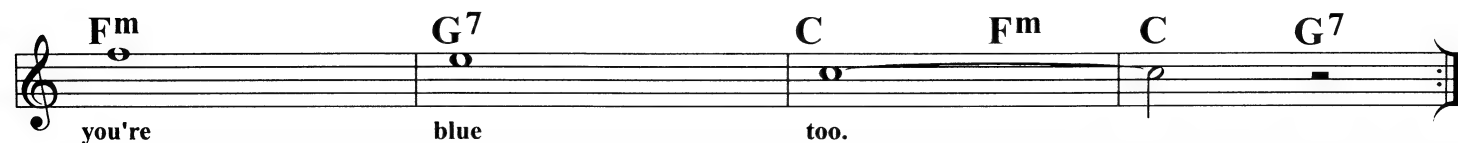
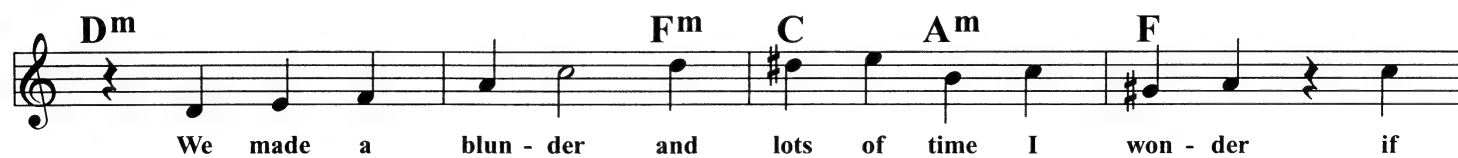
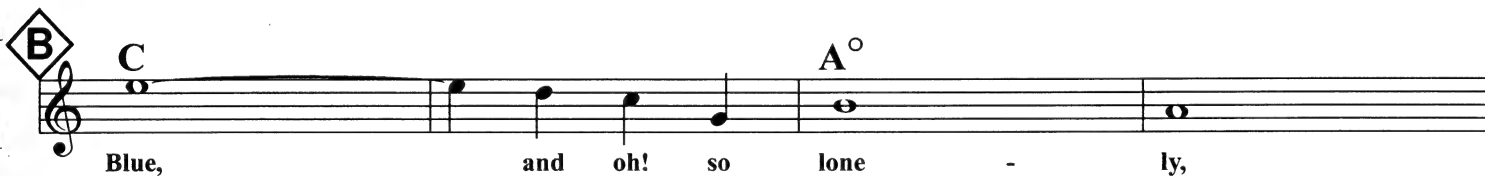
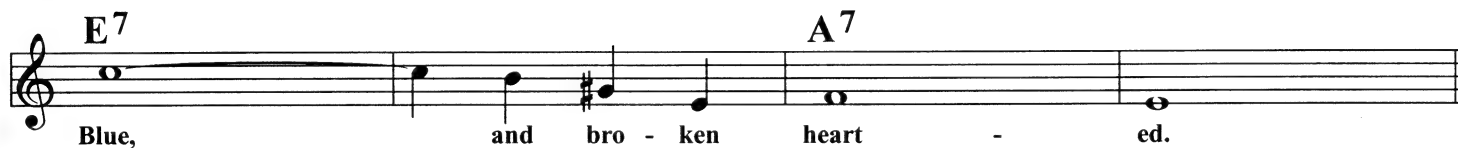
Lou Handman - 1922

Lyrics: Grant Clarke & Edgar Leslie

Rec: "Wild Bill" Davison (w/ Classic Jazz

Collegium Orch.), Also: "Wild Bill" & His New Yorkers
(Dickenson, Bailey, Wellstood, etc.) 1962,
Mildred Bailey 1940, etc.

Bb Part



Chorus:

B

F G7 C7 F F7
 may be your man but he comes to see me some - times.

Bb Bb7 C7 F Bb7 F
 And when he's with you he's al- ways got me on his mind. I

A7 Dm
 ain't no vam- pire that is true, But I can cert'- nly take your man from you.

C7 F C7 F
 My wick- ed smile, My wick-ed walk, I've got the kind of eyes that seem to talk. It's

C F G7 C7 F F7
 no need of cryn', and it's no use to weep and mourn.

Bb A7
 I love your man and I'm gon- na take him for my own, my own.

D7 G7 C+
 I don't mean, to be so bold, but I just want, to get you told, He
 Ain't no need of get- tin' rough, 'cause I'm just right to do my stuff,

F G7 C7 F Bb7 F C7
 may be your man but he comes to see me some - times. He

Dear Old Southland

The Firehouse Jazz Band

Bb Part

Both Louis & Sidney play "B" first,
then back to "A" with a tangano feel
much like St. Louis Blues minor section.

Herny Creamer & Turner Layton - 1921

Same team that wrote: Way Down Yonder In
New Orleans-1922, After You've Gone-1918,
Strut Miss Lizzie-1922, etc.

Rec: Louis Armstrong (pno acc.) 1930,
Red Nichols (w/ Eddie Lang, Joe Venuti, etc.) 1928,
Sidney Bechet 1940 & 1947, Earl Hines 1923

Verse:

A

I want to stray to the town I was born, My home town, My lit - tle home town.

I want to play in the cot - ton and corn, To feel it, I used to steal it.

I want to hear dear old Moth - er each morn,

say - ing "Go long, go long, go long, go long to school".

Chorus:

B

Dear, Dear, Dear Old South - land, I for

hear you you my call heart - ing is to yearn - me. ing. And I

long, long how just I to long see to once roam more back the

to land my I old love Ken - tuck - y home. that Swan - ee shore.

Old Fashioned Love

The Firehouse Jazz Band

417

James P. Johnson - 1923

Johnson was Harlem's best stride pianist, later mentor to Fats Waller. Also wrote "The Charleston", "Carolina Shout", "If I Could Be With You One Hour".

Rec: Clarence Williams' Blue Five (Bechet) 1923, Cliff Edwards (Ukelele Ike) 1923,

James P. Johnson Orch. (Pops Foster) 1939,

Red Norvo All-Stars (Jack Jenney, Artie Shaw, Charlie Barnet, Teddy Wilson) 1934, etc.

Bb Part

A

I've got that old fash-ioned love in my heart, And

there it will al - ways re - main. I look

back and I find we get closer all the time, Thru the

years and the tears just the same. I've got that

B

old fash - ioned faith in my heart, And

no one can tear it a - part. There are

changes in the sea but there'll be no change in me, I've got that

old fash - ioned love in my heart.

Roll the Patrol - Bb - P.2

B **D** **B⁷** **E⁷**

got out of hand, I just can't un - der - stand, 'Cause
drive down by the mill, you see, Grand - pa works there still, And it'd be

A⁷ **F⁷**

all she had was six - teen shots of rye! Yes, won't you
nice if she could wave as we drive by! Oh won't you

G **G[°]** **D/A** **D⁷** **C⁷** **C⁷** **B⁷**

Roll the Pa-trol a lit-tle clo-ser to the curb,
Roll the Pa-trol a lit-tle clo-ser to the curb,

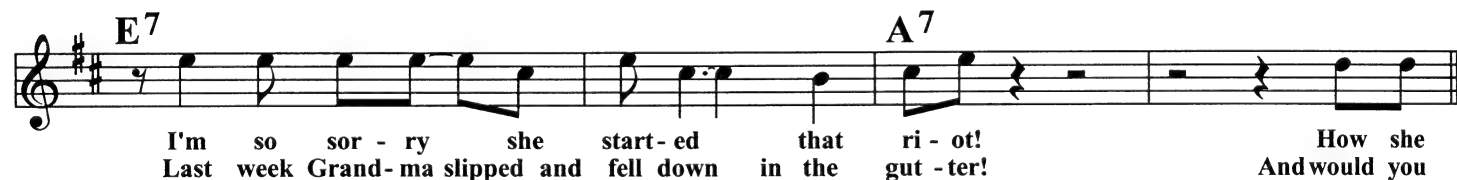
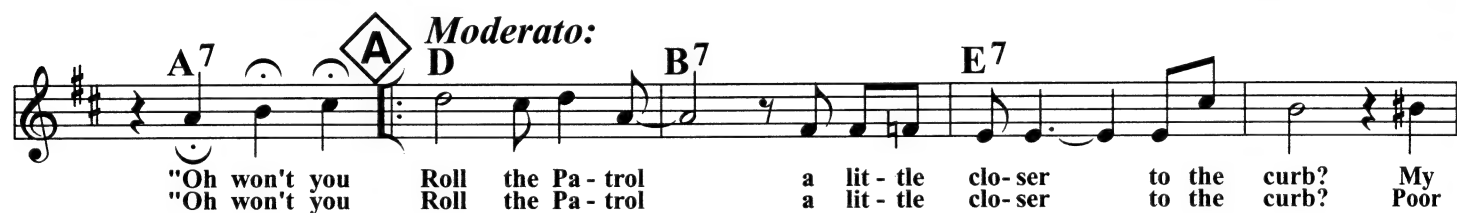
E⁷ **A⁷** **D**

'Cause Grand-moth - er can't step that high!"
'Cause Grand-moth - er can't step that high!"

Roll the Patrol

The Firehouse Jazz Band

Bb Part

Rec: The Black Dog Jazz BAnd
(voc. Bob Leary) 1989*Rubato:*

Stumbling

The Firehouse Jazz Band

ZeZ Confrey - 1922

Confrey was fine pianist who also wrote:

Dizzy Fingers, Kitten On the Keys, etc.

Rec: Paul Whiteman Orch. 1922, Billy

Murray 1922, Frank Crumit 1922, Joe

"Fingers" Carr (Louis Busch), Bob Crosby's

Bobcats (Yank Lawson, Eddie Miller, Matlock,

Bauduc, etc.) 1937, etc.

Bb Part

A

Stum- bling all a- round, Stum- bling all a- round, Stum- bling all a- round so fun - ny,

B7

Stumb- ling here and there, Stum- bling ev- 'ry- where, And I must de - clare: I stepped right

E7 **F°** **F#m**

on her toes, And when she bumped my nose, I fell and

B7 **E7**

when I rose, I felt a - shamed. And told her:

B **A** **A7** **F#7**

That's the la - test step, That's the la - test step, That's the la - test step, My hon - ey,

B7

No- tice all the pep, No- tice all the pep, No- tice all the pep. She said: Stop mum -

Dm6 **A**

bling, tho' you are stum - bling, I like it

B7 **E7** **A**

just a lit - tle bit, just a lit - tle bit, quite a lit - tle bit.

Silver Dollar

The Firehouse Jazz Band

Van Ness - Palmer

Rec: Guy Lombardo Orch,

Bob Scobey's Frisco Jazz Band

(Vocal by Clancy Hayes) 1952

420

Bb Part

A

You can throw a Sil-ver Dol-lar down to the ground and it will roll, be-cause it's round. A

wo-man nev-er knows what a good man she's got un-til she turns him down. So

lis-ten my hon-ey, lis-ten to me, I want you to un-der-stand, That

as a Sil-ver Dol-lar goes from hand to hand, a wo-man goes from man to man, A

wo-man goes from man to man. A

No Repeat 1st Time

B

man with-out a wo-man is like a ship with-out a sail, A

boat with-out a rud-der, like a kite with-out a tail. A

man with-out a wo-man is like a wreck up-on the sand. There's on-ly

one thing worse in the un-i-verse and that's a wo-man with-out a man. A

Back to "A" :

Bottom line is optional intro:

How Come You Do Me Like You Do?

The Firehouse Jazz Band

Gene Austin & Roy Bergere - 1924

Rec: Marion Harris, Gene Austin 1924,

Red Nichols & His 5 Pennies 1931,

Cab Calloway, The Original Memphis Five

(Phil Napoleon) 1927, Bob Scobey's Frisco

Jazz Band, Nappy Lamare, Kid Ory's

Creole Jazz Band 1954, etc.

Bb Part

A **G** **E^b7** **D7** **G** **G7**

'Way soon this morn - in' I come rap - pin' at your door. You kept me
Sat up 'til day - break, Could-n't ev - en sleep a wink. My mind was

C **E^b7** **D7** **G**

wait - in' like you nev - er did be - fore. That's a
wand - 'rin', All I did was think and think. The way

D **E^m** **F^o** **D/F#** **E^b7/G** **D7** **G** **G7**

sure sign, brown skin, I'll nev - er rap man no more (no more).
I've been treat - ed, Would drive a man to drink (to drink).

B **C** **F** **C** **B^b7** **A7** **D7** **G7** **C**

How come you do me like you do, do, do, How come you do me like you do?

C **F** **C** **B^b7** **A7** **D7** **G7**

Why do you try to make me feel so blue, I ain't done nuth - in' to you.

Stop-Time! 3 Bars - Downbeats only:

C **C7** **F** **A^b7** **G7** **C**

Do me right or else just let me be, 'Cause I can beat you do - in' what you're doin' to me!
If you rave I'll have to get you told, For I can change your tem - pra - ture from hot to cold!

C **F** **C** **B^b7** **A7** **D7** **G7** **C**

How come you do me like you do, do, do, How come you do me like you do?

Coquette

The Firehouse Jazz Band

422

Carmen Lombardo & John Green - 1928

Lyrics: Gus Kahn

Rec: Guy Lombardo Orch. 1928, Dorsey Bros.

Orch. 1928, Rudy Vallee 1929, Paul Whiteman

Orch. (Bix) 1928, Bob Crosby's Bobcats (Lawson,

Haggart, Miller, Matlock, etc.) 1937, etc.

Bb Part

A **F** **F#°** **C7/G** **C7**

Tell me why you keep fool - ing, Lit - tle Co - quette?

C7 **F** **G7** **C7**

Mak - ing fun of the ones who love you.

F **F#°** **C7/G** **C7**

Break - ing hearts you are rul - ing, Lit - tle Co - quette?

C7 **F**

True hearts ten - der - ly dream - ing of you.

B **F7** **Bb** **A^b7**

Some day you'll fall in love as I fell in love with you.

G7 **C7** **C+**

May - be some - one you love will just be fool - ing.

F **F#°** **C7/G** **C7**

And when you're all a - lone with on - ly re - gret,

C7 **F**

You'll know, Lit - tle Co - quette, I loved you.

Pretty Baby

The Firehouse Jazz Band

Bb Part

Egbert Van Alstyne & Gus Kahn - 1916
 Van Alstyne wrote: In the Shade of the Old
 Apple Tree, Drifting & Dreaming, etc.
 Rec: Bob Scobey's Frisco Jazz Band c. 1951

A **C7**

Ev - 'ry - bod - y loves a ba - by that's why I'm in love with you, Pret - ty

F **C+** **F**

Ba - by, Pret - ty Ba - by. And I'd

C7 **C+**

like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty

F **C+** **F**

Ba - by, Pret - ty Ba - by. Won't you

B **F7** **Bb** **Eb7**

come and let me rock you in my cra - dle of love, And we'll

D7 **G7** **C7**

cud - dle all the time. Oh! I

C7 **C** **C#0**

want a lov - in' ba - by and it might as well be you,

G7/D **G7** **C7** **F**

Pret - ty Ba - by of mine.

That's A'Plenty Ain't Enough For Me

424

Bb Part

The Firehouse Jazz Band

"Banjo Bob" Stevens - 1993

A **Em** **E7**

Play that jazz hot 'n strong, I could lis - ten all night long 'cuz
Toot that tu - ba way down low, You got - ta' make the bot - tom go 'cuz
(Slap that bass)

A7 **D7** **G** **B7**

that's a' plen - ty ain't e - nough for me.
that's a' plen - ty ain't e - nough for me.

Em **E7**

Blow that horn, beat that drum, and get that ban - jo man to strum 'cuz
Smear it up with slide trom - bone, Lock the doors and don't go home 'cuz

A7 **D7** **G**

that's a' plen - ty ain't e - nough for me.
that's a' plen - ty ain't e - nough for me. I
Don't

B **B7** **Em**

did - n't come to hear no - bod - y talk - in', What's the use?) Just
care to hear the his - try of the art, (So don't start!) but I love the

A7 **D7** **B7**

let me hear that clar - i - net man squawk - in', (Turn him loose!)
mys - try of a jazz band tear - in' a tune a - part! Then

Em **E7**

Bend them notes and play the blues, Sing it sweet and spread the news that
puttin' it back and the way it was and playin' it one more time be - cuz

A7 **D7** **G** **(B7)**

that's a' plen - ty ain't e - nough for me!
that's a' plen - ty ain't e - nough for me!

Corrine Corrina

The Firehouse Jazz Band

Bb Part

J. Mayo Williams & Bo Chatman - 1929
 New Lyrics by Mitchell Parish - 1932
 Newer Lyrics by Banjo Bob Stevens - 1997
 Rec: Red Nichols 1931, Cab Calloway 1931,
 Casa Loma Orch. (Pee Wee Hunt, etc.) 1934,
 Sharkey Bonano's New Orleans Band,
 Punch Miller & His Jazz Band 1960,
 "Kid" Clayton's New Orleans Jazz Band
 (with Joe Avery on trombone) 1952,
 Raymond Burke's New Orleans Band 1983, etc.

The musical score is written for a Bb instrument in treble clef with a key signature of one flat (Bb). It consists of three staves of music with lyrics underneath. Chord symbols (C, C7, F, G7) are placed above the staff at various points. The lyrics are as follows:

Cor-rine Cor - rin - a, Oh where ya' been so long? Cor-rine Cor -
 Cor-rine Cor - rin - a, You know that you're so hot. Cor-rine Cor -
 Cor-rine Cor - rin - a, Oh you can do the job. Cor-rine Cor -

rin - a, Oh where ya' been so long? Ain't had no
 rin - a, You gave me all you got. But when I want you
 rin - a, You're the gal for the job. Don't call me

lov - in' since you've been gone.
 with me, I look around and you're not!
 Lou - is, My name is Bob!

Jimtown Blues

The Firehouse Jazz Band

426

Charlie Davis & Fred Rose - 1924

Rec: The Cotton Pickers

(Miff Mole, Phil Napoleon, etc.) 1925,

Frankie Trumbauer, Ben Pollack Orch.

(Fazola, Harry James, etc.) 1938,

Fletcher Henderson (Roy Eldridge, etc.) 1936,

Will Bradley (Peanuts Hucko, etc.) 1940, etc.

Bb Part

A

G F#7 G F#7

I've got the blues for that home-town of mine, Some-how or oth-er I can't change my mind.

G E7 D7

Scenes from my home-town is all I need, To suc-ceed, Yes in-deed.

G F#7 G F#7

Can't help but wor-ry since I went a-way. I bought a tick-et for Jim-town to-day.

G E7 D7 G G7

Look for my pic-ture in the vil-lage news, 'Cause I've got some wor-ries to lose.

B

C7 D7+ G7

I've got those mean Jim-town blues.

C7 D7+ G7

I've saved up my ones and twos.

G7 C7 Eb7 D7 G

No more sing-ing this wear-y song, When I go back where I be-long.

C7 D7+ G Eb7 D7 G

I've got those mean Jim-town blues.

Solos at "B":

Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:

C

Swing Wildly:

Interlude:

D

Solos on "B" & "C" sections:
After last solo play to bottom.

About the composers: Art Kassel was popular band leader, billing his group as "Art Kassel & His Kassels In the Air". Vic Berton was an important drummer in the '20's, working with Bix, Red Nichols, etc. He is also sometimes credited with inventing the drummer's "Hi-hat".

Sobbin' Blues

The Firehouse Jazz Band

Art Kassel & Victor Berton - 1922

Rec: New Orleans Rhythm Kings (Jelly Roll Morton - pno) 1923,

King Oliver's Creole Jazz Band (L & L Armstrong, J & B Dodds) 1923,

Ted Lewis Orch. (Muggsy, Brunies, J. Dorsey) 1930, Artie Shaw Orch. 1936,

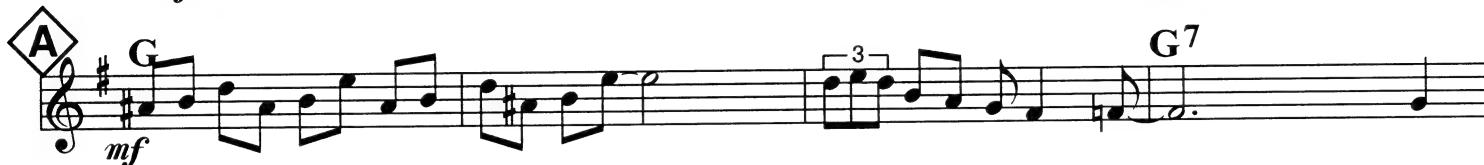
Bob Scobey's Frisco Jazz Band 1956, Firehouse Five Plus Two 1951,

Pete Daily's Dixieland Band, Bunk Johnson (George Lewis), etc.

This sheet similar to the Bob Scobey arrangement.

Bb Part

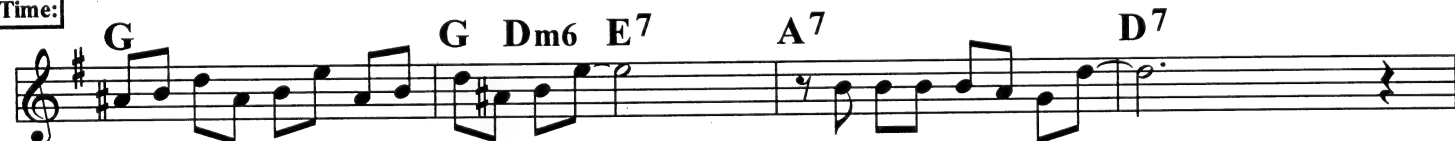
Medium Swing Tempo



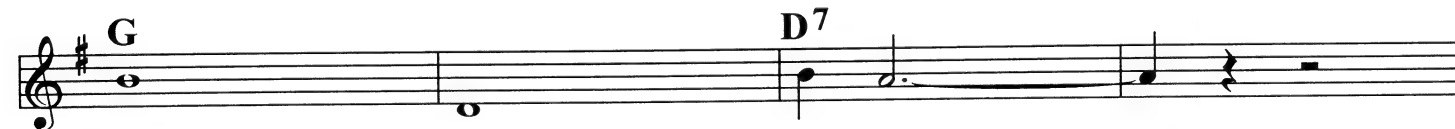
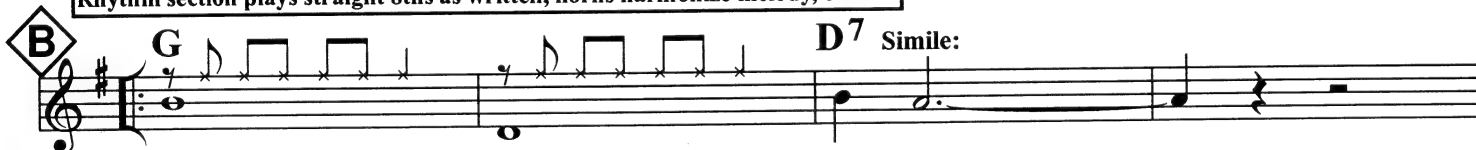
Cornet Solo - Band plays backbeats - 4 Bars:



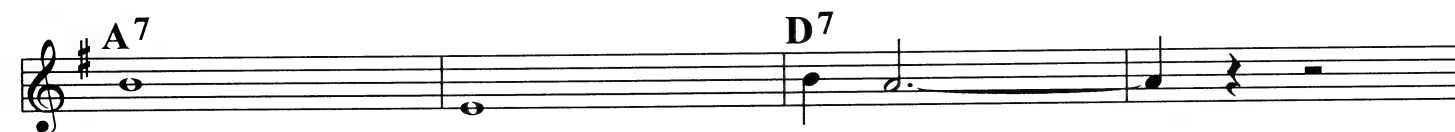
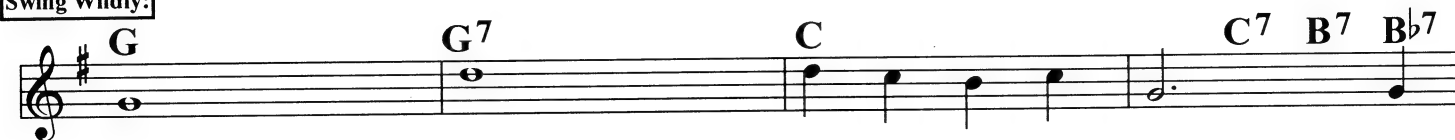
Time:



Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:



Swing Wildly:



Wild Man Blues

The Firehouse Jazz Band

Bb Part

Ferd "Jelly Roll" Morton - 1927
 Rec: Jelly Roll Morton 1927 & 1939,
 Louis Armstrong's Hot Seven 1927,
 Johnny Dodds (Earl Hines) 1927,
 Lu Watters' Yerba Buena Jazz Band 1950,
 Sidney Bechet 1940, Bob Scobey's Frisco
 Jazz Band, etc.

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music. The first staff begins with a diamond-shaped section marker labeled 'A'. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various chords: A^m, E⁷, F⁷, and D^m. There are two 'Break - 2 Bars' sections, one marked with a diamond 'B' and another marked with a box 'A 7'. The score concludes with a final staff containing a C chord and a triplet of eighth notes.

Staff 1: A^m E⁷ F⁷ E⁷ A^m

Staff 2: A^m E⁷ F⁷ E⁷ A^m

Staff 3: A⁷ D^m

Staff 4: D⁷ G⁷ Break - 2 Bars:

Staff 5: B A^m E⁷ F⁷ E⁷ A^m

Staff 6: A^m F⁷ E⁷

Staff 7: A⁷ Break - 2 Bars: D⁷ Break - 2 Bars:

Staff 8: G⁷ C 3 E⁷

Staff 9: C

Lucy Long

429

The Firehouse Jazz Band

Bb Part

Perry Bradford 1925

Rec: Perry Bradford's Jazz Phools
(w/ L. Armstrong, Don Redman,
James P. Johnson, Buster Bailey,
Kaiser Marshall, etc.) 1925

A

Am D7 G7 C

E7 Am D7 G7

C7 F A7 D7 G7

B

F7 C

There goes Lu - cy Long. That vamp with an an - gel's song.

G7 C Break! 2 Bars:

In a dance hall, Or a ball-room, (She can shake a wick-ed cos - tume!)

F7 C

Make all the gals turn blue stroll-in' down Len - ox Av - e - nue.

G7 D7 G7 C

They all call her "Daf - fy Lu - cy Long" (There she goes!)

Clarinet Solo - Stop Time:

C F7 C G7 C F7 C G7 C

Other Solos & Out Chorus at "B":

Ensemble Harmony 2 Bars:

Solo Continues (No Break):



After solos - On to "D":



Chicago Breakdown

The Firehouse Jazz Band

Bb Part

Ferdinand "Jelly Roll" Morton - 1926
 Rec: Louis Armstrong & His Stompers
 (w/ Earl Hines-piano) 1927,
 James Dapogny's Chicago Jazz Band 1993

With a relaxed swing feel

A

B

Ensemble Harmony 2 Bars:

Break! 2 Bars:

Ensemble Harmony 2 Bars:

Break! 2 Bars:

C

Ensemble Harmony 2 Bars:

Solos Begin Here With 2-Bar Break:

Chorus:

B **C** **D7**
Down in jun - gle town, A hon - ey -

G7 **C**
moon is com - ing soon. Then you'll

C **C°** **G7**
hear a ser - en - ade, To a

G7 **C** **C#°** **G7**
pret - ty mon - key maid,

C **D7**
C When that chim - pan - zee up in the

G7 **Dm7** **E7**
tree, Sings that mel - o - dy.

C
I'll be true to my mon - key doo - dle - doo way Down In

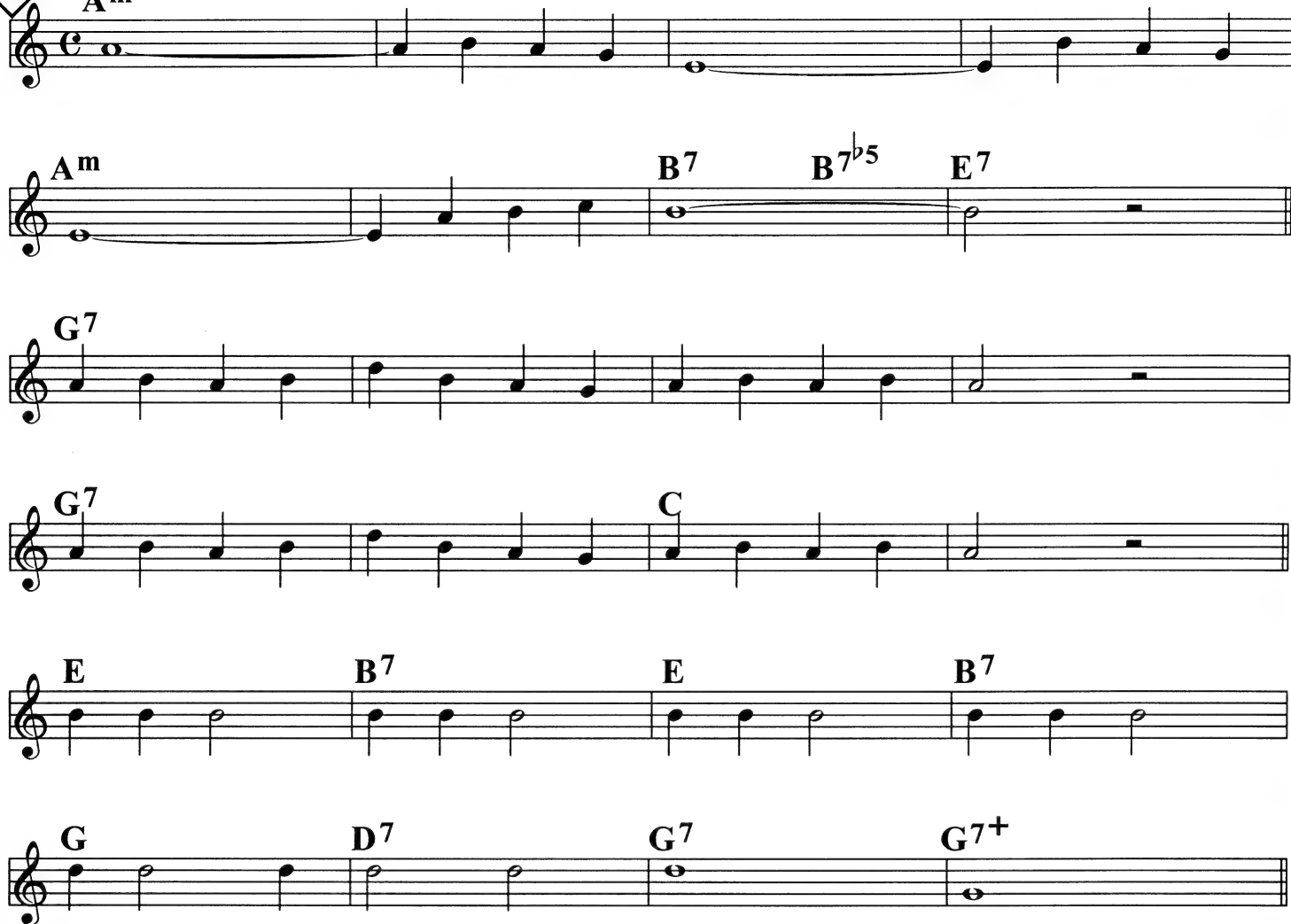
D7 **G7** **C**
Jun - gle Town.

Tempo Fastissimo

Rec: Red Allen 1940, Bob Scobey's Frisco Jazz Band (voc. by Clancy Hayes) 1955, etc.



A m



She Looks Like Helen Brown

The Firehouse Jazz Band

Billy Rose & Fred Fisher - 1936

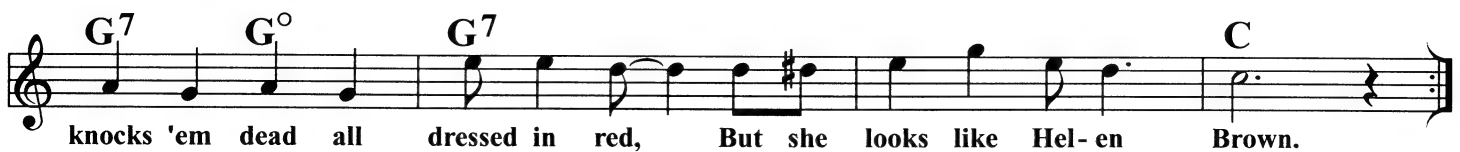
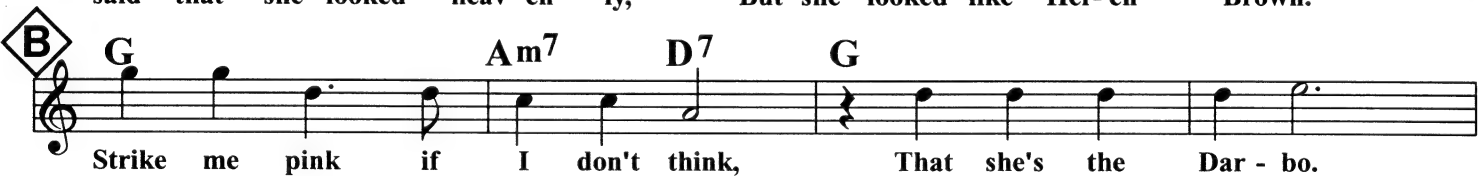
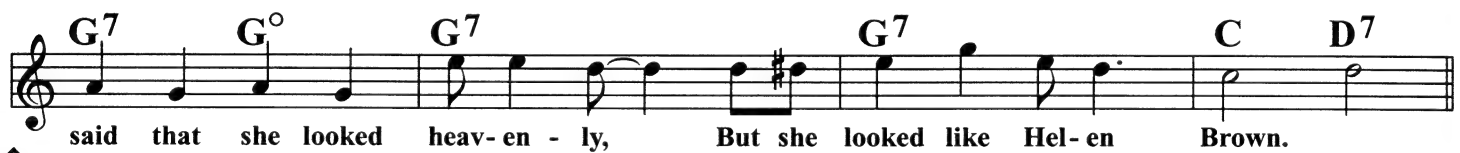
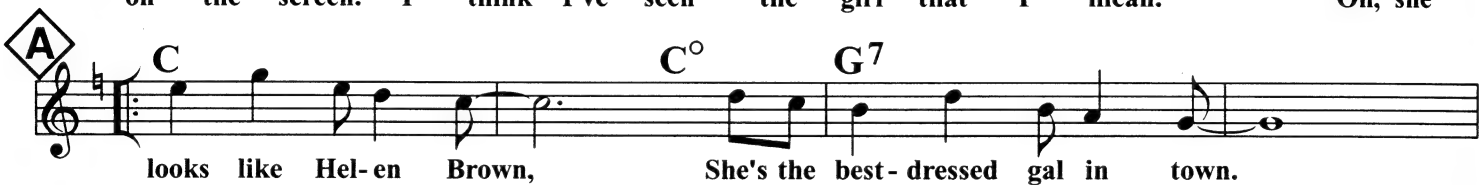
Rec: Pete Daily's Dixieland Band

(voc: Joe "Country" Washburne), etc.

[Washburne wrote "Oh, Monah" 1931,

"One Dozen Roses" 1942, etc.]

Bb Part



Minnie the Moocher

The Firehouse Jazz Band

433

Bb Part

Cab Calloway-Irving Mills-Clarence Gaskill - 1931
(One source gives Barney Bigard comp. credit also)
Rec: Cab Calloway (#1 Chart Record) 1931,
Danny Kaye 1942, Adelaide Hall, etc.

Now here's a sto - ry 'bout Min - nie the Mooch - er. She was a low - down hooch - y cooch - er.
She messed a - round wid a bloke named Smok - ey. She loved him tho he was a "cok - ey".

She was the rough - est, tough - est frail, But Min - nie had a heart as big as a whale. Ho de
He took he down to Chi - na - town, And showed her how to kick the gong a - round. Hi de

ho de ho, Rah de dah de dah, Tee - dle
hi de hi, Ree de de dah, doo, Bo - dle

dee de dee, dah, Ho de ho de ho, de ho. 2. She
dah do dah, Ho de ho de ho, de ho.

3. She had a dream 'bout the King of Sweden,
He gave her things that she was needin'.
Gave her a home built of gold and steel,
A platinum car with diamond-studded wheels.
Wah de woo de way, Oh baby,
Doh de dee de doh, Ho de ho de ho.

5. Now Min' and Smokey they started jaggin',
They got a free ride in a wagon.
She gave him the money to pay her bail,
But he left her flat in the County Jail.
Skee de doo de dee, Skah de dah de dah,
Skow de dow de dow, Ho de ho de ho.

4. He gave her his town house and racing horses,
Each meal she ate was a dozen courses.
She had a million dollars in nickels and dimes,
And ev'ry day she counted 'em a million times.
Bee de doo de dow, Oh Minnie,
Wa de wa de doo, Ho de ho de ho.

6. Poor Minnie met Old Deacon Low-down,
He preached to her she ought to slow down.
But Minnie wiggled her jelly roll,
Deacon Low-down hollered "Oh, save my soul!"
Yip i yip i ay, Ump i dump i dah,
Yah de dah de do, Ho de ho de ho.

7. They took her where they put the crazies,
Now poor old Min' is kickin' up daisies.
You've heard my story, this ends the song,
She was just a good gal but they done her wrong.
Whoop ee doop ee dah, Hi de hi de hi,
Skid a ma rinky dee, Ho de ho de ho.

B

G G^o D⁷ G A⁷

Sec - ond hand pearls, I'm wear - ing sec - ond hand curls, I
 Sec - ond hand rings, I'm sick of sec - ond hand things I

G⁷ G⁷+ C G⁺ C

nev - er get a sin - gle thing that's new.
 nev - er get what oth - er girl - ies do.

A^m D^m A^m D^m A^m

E - ven Jake the plumb - er, he's the man I a - dore, He
 Once while stroll - ing thru the Ritz a girl got my goat, She

G A⁷ D⁷+

had the nerve to tell me he's been mar - ried be - fore!
 nudged her friend and said "Oh look! There's my old fur coat!"

G G^o D⁷ G A⁷

Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From
 Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From

A^m7 D⁷ G D⁷

Sec - ond Av - e - nue. I'm wear - ing
 Sec - ond Av - e - nue.

Second Hand Rose

The Firehouse Jazz Band

James F. Hanley & Grant Clarke - 1921

Sung by Fanny Brice in both the "Ziegfeld Follies of 1921" & movie "My Man" 1928. Sung by Barbra Streisand in movie "Funny Girl" 1968.

Rec: Ted Lewis Orch. 1921

Bb Part

Rubato ad lib:

G D7 G D7 G G° A^m A7 D7

Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks, To a ba-by grand.

G D7 G D7 A7 B^m E7 A7 D

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

A^m E7 A^m A7 D7 D7+

It's no won-der that I feel a-bused, I nev-er have a thing that ain't been used: I'm wear-ing

Time Begins:

A G G° D7 G A7

Sec - ond hand hats, Sec - ond hand clothes,
Sec - ond hand shoes, Sec - ond hand hose,

D7 G

That's why they call me Sec - ond Hand Rose.
All the girls hand me their sec - ond hand beaux.

G G° A^m7 D7

E - ven our pi - an - o in the par - lor,
E - ven my pa - ja - mas when I don 'em,

A^m D7 D7+ G

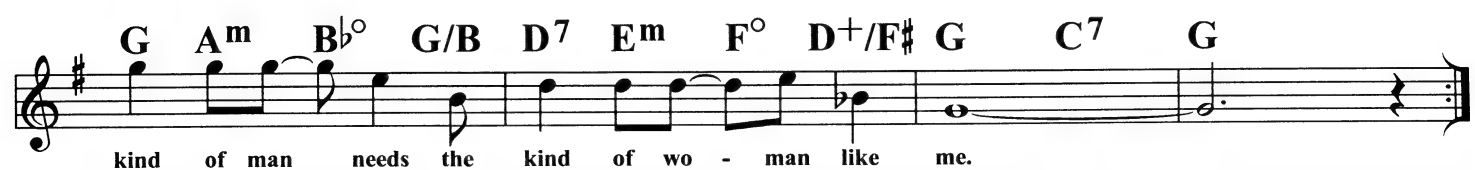
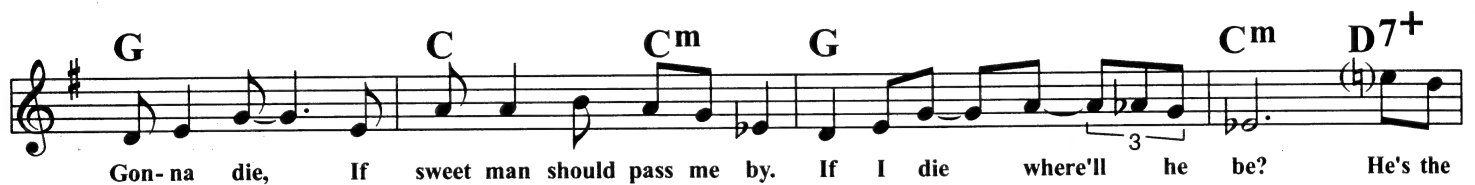
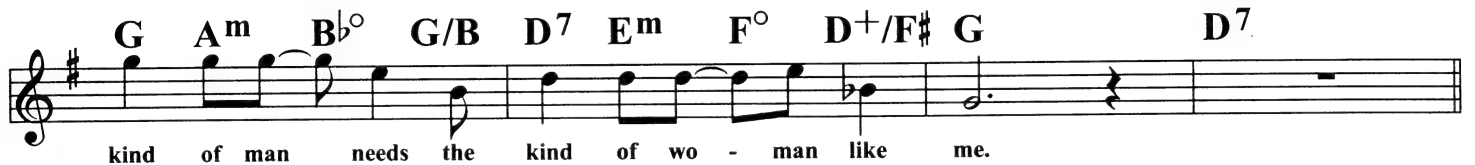
Fath - er bought for ten cents on the dol - lar.
Have some - bod - y else's 'ni - tials on 'em.

Moanin' Low

Ralph Rainger & Howard Dietz - 1929

Rec: Libby Holman 1929, Sophie Tucker 1929, Annette Hanshaw 1929
Charleston Chasers (voc. Eva Taylor, Phil Napoleon, J. Dorsey, Miff Mole,
etc.) 1929, Lena Horne 1942, Billie Holiday, Teddy Wilson (w/ Cootie
Williams) 1937, etc.

BbPart



On The Alamo

436

The Firehouse Jazz Band

Isham Jones & Gus Kahn - 1922

Rec: Red Nichols (w/ J. Teagarden, G. Miller, Benny Goodman, Kress, Krupa, etc.) 1929, Henry Busse Orch. 1936, Benny Goodman Sextet (w/ Cootie Williams, etc.), Will Hudson Orch. 1938, Chauncey Morehouse (w/ Charlie Spivak, Claude Thornhill, etc.), Wild Bill Davison (w/ E. Condon, Joe Sullivan, etc.) 1945, etc.

Bb Part

A

N. C. D^{Δ} $Em^7 D$ $E^7 Bm^7 Gm E^7$

Where the moon swings low, On the Al - a - mo, In a gar - den

$Em^7 A^7 F\#m^7 F^7 Em^7 A^7$

fair where roses grow, In the ten - der

$D^{\Delta} Em^7 D C\#^7 F\#m^7 B^7 Bm^7$

light of the sum - mer night, I can hear her

$E^7 Em^7 A^7$ **Break!:**

wan - der to and fro. For she said I'll

B $D^{\Delta} Em^7 D E^7 Bm^7 Gm E^7$

wait by the gar - den gate, On the night I

$Em^7 A^7 F\#m^7 F^7 Em^7 F\#^7$

said "I love you so". And in all my

$Bm D G\#^{\circ}$

dreams it seems I go Where the moon swings

$E^7 Em^7 A^7 D G^7 D$ **Break!:**

low, On the Al - a - mo.

437

Yes, I'm In the Barrel

The Firehouse Jazz Band

Louis Armstrong - 1925

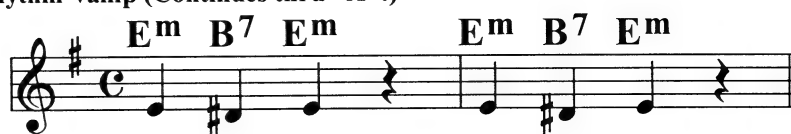
Rec: Louis Armstrong's Hot Five

(Kid Ory, Lil Armstrong, Johnny Dodds,
Johnny St. Cyr) 1925

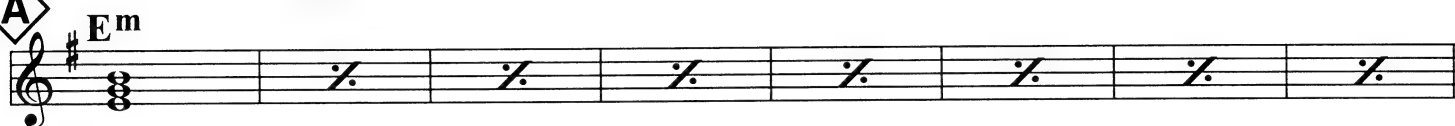
Bb Part

Medium Blues Tempo

Rhythm Vamp (Continues thru "A":)



A Cornet solo - Muted (plunger, etc.):



Musical notation for the first system, featuring chords: Em, Em, B7, Em, C, G, D7, G, A7, D°, D7.

D Solos Here:

Musical notation for the first solo section, featuring chords: G, C7, G, G7.

Musical notation for the second solo section, featuring chords: C, Cm, G, G.

Musical notation for the third solo section, featuring chords: D7, D7, G, G°, D7, G, D7.

Pick-ups to "E":

E After Last Solo:

Musical notation for the section following the last solo, featuring chords: G, Em.

Musical notation for the first break section, featuring chords: D7, G.

Break - 2 Bars:

Musical notation for the second break section, featuring chords: G, G7, C, with triplets.

Musical notation for the third break section, featuring chords: G7, C, C7.

Break - 2 Bars:

Musical notation for the final section, featuring chords: G, C, Cm, G, A7, D7, G.

438

The American Patrol

The Firehouse Jazz Band

Bb Part

Begin with drum cadence - 8 bars
Add cornet 16 bars (Section "A")
Band in at "B"
Back to "A" & "B" for solos

F. W. Meacham - 1891

Rec: John Philip Sousa 1901,
Prince's Orchestra 1917,
Glenn Miller Orch. 1942, etc.

The musical score is written for a Bb instrument in the key of D major (one sharp) and 2/4 time. It consists of two main sections, A and B, each with four staves of music. Section A is marked with a diamond containing the letter 'A' and begins with a repeat sign. Section B is marked with a diamond containing the letter 'B'. Chord symbols are placed above the notes: G, D7, A7, D7, G, G7, C, Am7, D7, G, D7, G, G7, C, G, D#°, Em, C, G, D7, G. The score ends with a double bar line and repeat dots.

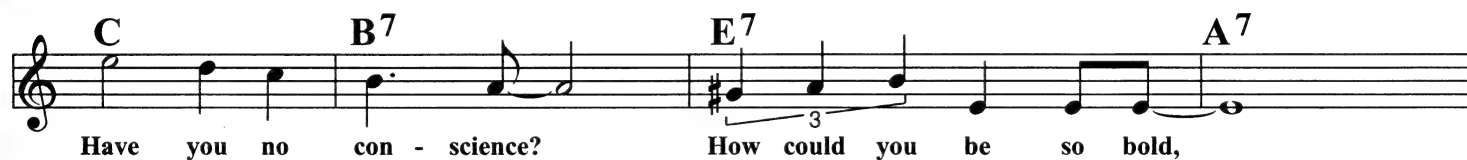
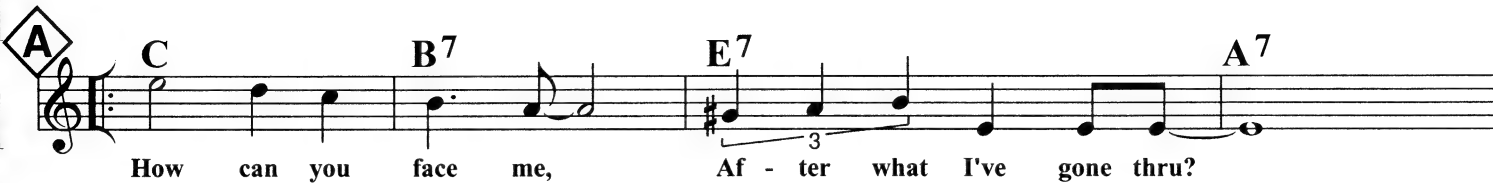
How Can You Face Me?

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1934
Rec: "Fats" Waller & His Rhythm (a 7-piece band including Mezzrow, etc.) 1934

439

Bb Part



Tag:



B

E⁷ **A**

Mus-tard Browns, They loved the ti-ger in his eye.

E⁷ **C^{#7}**

Sat-in Blacks, They used to feed him Rock and Rye. He said there's

F^{#7} **B⁷**

chang-es in the O-cean, chang-es in the Sea, Nev-er gon-na be an-y change in me, 'Cause I'm

E⁷ **A** **D⁷** **A**

Stav-in' Change, The mean-est man in New Or-leans.

Solos at "A":

Stavin' Change

The Firehouse Jazz Band

Bb Part

Al Bernard - 1923

Rec: The Original Indiana Five 1923

A F#m B7 E7 A

I'm gon - na tell you 'bout a bad man, Down in New Or - leans.
I'm gon - na tell you now how Stave loved, Gal named Lin - dy Lee.

A F#m B7 E7

Now you can rave a - bout your Jes - sie James, But this man sure was mean. He
He al - ways told the men a - round the town, "That gal be - longs to me!" She

A7 D A

sure was rough, he used to strut his stuff, Up and down the Av - e - nues. He was a
sure was bold, just like the sto - ry old, Trif - led on him one sad day. He shot poor

B7 E B E7

long, tall dressed up the Brown, From his hat down to his shoes.
Lin - dy through the heart, That's why folks down there all say:

A E7 A

Stav - in' Change, The good Lord knows he was bad,

E7 A A7

Stav - in' Change, He made the sweet mam - mas glad, and sad.

D Dm A C#7 F#m

He had a knife long e - nough to row a boat, A big for - ty four, un - der - neath his coat.

B7 E7

Look - ing for a tus - sle at a fish fry ev - 'ry night,

Cornet Part - Trio: March Style:

C

Two staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and quarter notes with accents, starting on G4. The second staff continues the melody, featuring a D7 chord above the first measure, a G chord above the third measure, and ending with a double bar line.

Back to "A" for Out Chorus:

Trombone & Tuba Part - Trio: March Style:

C

Two staves of music in F major. The first staff begins with a bass clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It contains a series of eighth and quarter notes with accents, starting on F2. The second staff continues the melody, featuring a C7 chord above the first measure, an F chord above the third measure, and ending with a double bar line.

Back to "A" for Out Chorus:

441

March of the Bobcats

Based on "Maryland, My Maryland"

The Firehouse Jazz Band

Bob Haggart, Bob Crosby, Ray Bauduc - 1938
Rec: Bob Crosby's Bobcats (Lawson, Matlock,
E. Miller, Zurke, Lamare, Bauduc, etc.) 1938,
Dukes of Dixieland c. 1959, etc.

Bb Part

Melody at "A" is similar to Yank Lawson's

Drum cadence 4 bars:

Drum Roll-off:

A Dixie 2-Beat Style:**B** Snare Drum stuff-N.O. style-No Cymbals 8 Bars:

Ensemble - 2 Bars:

Trombone:

Back to "A" for Solos:

BIG BOY

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1924

Rec: The Wolverine Orch. (Bix on cornet & doubling on piano) 1924, Bud Freeman's Band 1942, Ray McKinley Orch., etc.

Bb Part

A **F** **G⁷**

There he goes! Just look at the clothes on Big Boy! That's Big Boy!

C⁷ **C⁺** **F** **F[♯]°** **C⁷/G** **C⁷**

There's a man who cer-tain-ly can make love. All the lad-ies crave him.

F **C⁷**

Six feet tall, no won-der they fall for Big Boy, Sweet Big Boy! He's

G⁷ **C⁷**

just the type a gal re-spects, He's the strong-est weak-ness of the weak-er sex.

B **F** **G⁷**

See that strut, 'Tain't noth-in' else but that Big Boy! That's Big Boy!

C⁷ **C⁺** **D⁷** **D[°]** **C⁷**

Great big smile worth go-in' a mile to see. Let me tell you

F⁷ **G⁷**

out-side he is big and ath-let-ic, In-side, Gee! He's so sym-pa-thet-ic,

C⁷ **G⁷** **C⁷** **F** **C⁺** **F**

That's why the wo-men all cry for big Big Boy!

Because My Baby Don't Mean "Maybe" Now

The Firehouse Jazz Band

443

Bb Part

Walter Donaldson - 1928
Rec: Paul Whiteman Orch.
(Bix, voc. Bing Crosby, etc.) 1928

A

G G^Δ G⁶ D[°]

Birds are sing - ing mer - ri - ly, The sun is shin - ing peace - ful - ly, Be -

D⁷ D[°] D⁷ G A m⁷ D⁷

cause my ba - by don't mean "May - be" now.

G G^Δ G⁶ D[°]

When the preach - er ques - tions me, I'll say "Yes Sir, Yes Sir - ee", Be -

D⁷ D[°] D⁷ G C m⁶ G

cause my ba - by don't mean "May - be" now.

B

B D[°] F⁷ B D[°] F⁷

I just got a lit - tle let - ter just yes - ter - day,

B D[°] F⁷ B B[°] D⁷

Now I feel a lit - tle bet - ter and so I say:

G G^Δ G⁶ D[°]

Life is short and might - y sweet, But I know mine is quite com - plete, Be -

D⁷ D[°] D⁷ G C m⁶ G

cause my ba - by don't mean "May - be" now.

Everything Is Peaches Down In Georgia

The Firehouse Jazz Band

Bb Part

Milton Ager, George Meyer & Grant Clarke - 1918

Rec: Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1951, etc.

The musical score is written for a Bb instrument. It consists of eight staves of music. The first staff begins with a diamond-shaped section marker labeled 'A'. The key signature has three sharps (F#, C#, G#). The melody is written on a treble clef staff. Chord symbols are placed above the staff: A, F#7, B7, E7, A, E7. The lyrics are: 'Ev - 'ry - thing is peach-es down in Geor - gia, What a peach of a'. The second staff continues the melody with chord symbols B7, E7, A, E7. The lyrics are: 'clime, For a peach of a time. Be - lieve me,'. The third staff has chord symbols A, E. The lyrics are: 'Pa - ra - dise is wait-ing down there for ya', She's got a'. The fourth staff has chord symbols B7, B7, E7. The lyrics are: 'peach of a Pa, Peach of a Ma, Oh, What a peach of a cou-ple they are!'. The fifth staff begins with a diamond-shaped section marker labeled 'B'. It has chord symbols A, F#7. The lyrics are: 'There's a preach - er preach-es down in Geor - gia, Al - ways read - y to'. The sixth staff has chord symbols B7, E7, A, E7. The lyrics are: 'say, "Will you love and o - bey?" I bet you'll'. The seventh staff has chord symbols A7, D, F#7, B7. The lyrics are: 'pick your - self a peach of a wife, set - tle down to a peach of a life,'. The eighth staff has chord symbols E7, A, F#7, B7, E7, A. The lyrics are: 'Ev - 'ry - thing is peach-es down in Geor - gia.'

I Love My Baby

The Firehouse Jazz Band

445

Bb Part

Harry Warren & Bud Green - 1925

Tuba: **A** **G7**

I love my ba - by, My ba - by loves me. **Tuba:**

A7

Don't know no - bod - y As hap - py as we.

D7 **G7** **C** **A7**

She's on - ly twen - ty and I'm twen - ty - one,

D7 **A^b7** **G7**

We nev - er wor - ry, We're just hav - in' fun. **Tuba:**

B **G7**

Some - times we quar - rel, And may - be we fight, **Tuba:**

A7

But then we make up the fol - low - ing night.

D7 **G7** **C** **B^b7** **A7**

When we're to - geth - er we're great com - pan - y, I love my

D7 **G7** **C**

ba - by, My ba - by loves me.

Chorus:

B

G **C7** **C#°**

Rhy - thm King, Lis - ten to him play that thing, Lawd!

D7 **G** **D7**

Lawd! He's some sen - sa - tion! Lis - ten to the

G **C7** **C#°**

sax - o - phone, lay - in' on a min - or tone, My!

D7 **G**

My! Sweet syn - co - pa - tion. It makes you

C **B7** **E7**

rock like a chair, Heats up the air, It's just like wine.

A7 **D** **Bb7** **A7** **D7**

Quiv - er and shake, He plays a break, wrin - kles up your spine. Pret - ty mu - sic

G **C7** **C#°**

so in - tense, Hold your feel - ings in sus - pense, Lawd!

D7 **A7** **D7** **G**

Lawd! Lis - ten to the Rhy - thm King!

Solos at "B":

**On Cue: Back to "A",
Play to end, No repeat:**

Bb Part

Intro Horns Only - Rhythm in at "A":

Joe Hoover (Pseudonym for J. Russel Robinson)
& Joe Trent - 1928

Rec: Bix & His Gang 1928, Paul Whiteman's
Rhythm Boys (Bing Crosby, Harry Barris, Al Rinker)
1928, The Coon-Sanders Night Hawks 1929, etc.

Intro Horns Only - Rhythm in at "A":

Chords: Em, B7, B°, B7, G, Em, B.D.

Accents: Splash! (x), Splash! (x), Splash! (x), Splash! (x), Splash! (x)

Verse:

Verse:

Chords: Em, D/F#, Em/G, B7/F#, Em, D/F#, Em/G, Em/F#, C7, D7, G, B7, Em, D/F#, Em/G, G°, D/A, Bm, E7, A7, D7, F°, D7

Lyrics:

Hon, put your best clothes on, Time we were out and gone.
Know ev - 'ry band of fame, Know all the men by name,

Got to show you that up - town cab - er - et. Say,
But he's dad - dy of all, the "Rhy - thm King". He

they got a band that has flats, a mas - ter of blues and jazz,
knows all the sharps and flats, What I know: That boy's the "cats".

Got - ta be there when they start to play. Lis - ten to the
He could make a preach - er shake that thing!

Bass rhythm at "A" (Originally Leibbrook's bass sax part):

etc.

Chorus:

B

D7 **D7** **G**

Bes - sie could - n't help it, an - y more than you could, or I could. **Tuba:**

D7 **D7** **G**

Bes - sie could - n't help it, Tho she tried to be good, Oh so good. **Tuba:**

C **G** **Dm/F** **E7**

She was pret - ty as the hea - vens a - bove, Oh boy! And how she could love.

A7 **D7** **D°**

Bes - sie had af - fec - tion that was sim - ply won - der - ful, Ter - ri - ble, But

C

D7 **G**

Bes - sie could - n't help it, an - y more than you could, or I could. **Tuba:**

G7 **C** **E♭7/C#**

When she'd smile, You were bound to fall, That's all. **A**

G/D **E7** **A7**

boy kissed Bes - sie in a Bu - ick one night. Why, oh why did she yell with de - light?

D7 **G**

Bes - sie could - n't help it, An - y more than you could, or I could. **Tuba:**

Bessie Couldn't Help It

The Firehouse Jazz Band

Byron Warner, J. L. Richmond & Chas. Bayha - 1925

Rec: Rube Bloom & His Bayou Boys (T. Dorsey, Mannie Klein, Benny Goodman, etc.) 1930, Hoagy Carmichael & His Orch. (Bix, J. Teagarden, J. Dorsey, Pee Wee Russell, Bud Freeman, Joe Venuti, Eddie Lang, etc.) 1930, Louis Armstrong & His Orch. (Red Allen, A. Nicholas, J. C. Higginbotham, Luis Russell, Pops Foster, Paul Barbaarin, etc.) 1930, etc.

Bb Part

Verse:

A

The musical score is written for a B-flat instrument in the key of D major (indicated by two sharps on the treble clef). The time signature is common time (C). The score consists of four staves of music, each with lyrics underneath. Chord symbols are placed above the notes. The first staff begins with a diamond-shaped box containing the letter 'A'. The lyrics are: 'Pret - ty lit - tle Bes - sie Brown was a sweet co - ed.' The second staff continues: 'Ev - 'ry fel - low in the town fol - lowed where she led. She would'. The third staff continues: 'Ju - li - et 'em, Then she'd pet 'em, Fast as they came.' The fourth staff concludes: 'Oh! How it would up - set 'em, But she was not to blame, For:'.

Pret - ty lit - tle Bes - sie Brown was a sweet co - ed.

Ev - 'ry fel - low in the town fol - lowed where she led. She would

Ju - li - et 'em, Then she'd pet 'em, Fast as they came.

Oh! How it would up - set 'em, But she was not to blame, For:

Play as written 1x - Solos are on "C" - 16 bars:

C

Cornet Pickups:

Tuba:

Unison - 2 Bars:

Fine

D

Break - 2 Bars:

Solos at "C":

After solos play "D" & "C" out

448

The Black Bottom Stomp

("Queen of Spades")

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1925

Rec: Jelly Roll Morton's Red Hot Peppers 1926,

Red (Nichols) & Miff's (Mole) Stompers 1927,

Bob Scobey's Frisco Jazz Band, Dukes of Dixieland

(w/ Danny Barker) 1991, The Titan Hot Five 1997, etc.

Bb Part

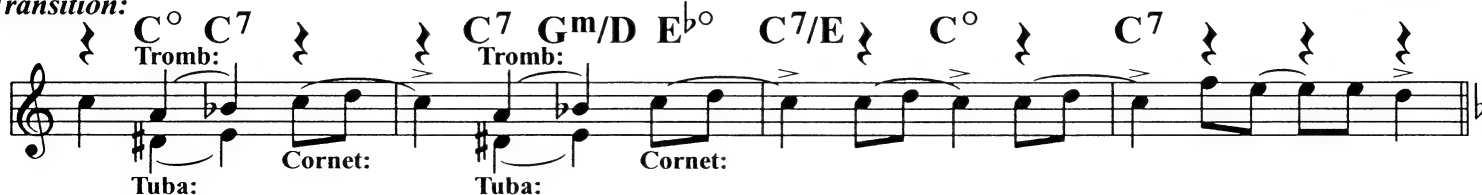


Trombone Cues:



Cornet:

Transition:



For Sale

(Hannah Johnson's Big Black Ass)

Bb Part

The Firehouse Jazz Band

Clarence Williams & Henry Troy - 1931

Verse - Rubato:

A

Hard times, they tell me, made a mon-key eat red pep-per. Let me tell you what they've done to a red hot step-per:

Han - nah was a luck-y farm-er-ette 'til this de-pres-sion, but now she's lost most ev-'ry-thing she had in her pos-ses-sion. She

did-n't miss the cows and she did-n't miss the chickens, But when she had to sell her "jack ass", My! She raised the dick-ens! She

did- n't mind the loss of hors-es nor the oats and hay, The thing that hurt her most was to hear the neigh-bors say:

Chorus - Time:

B

Han - nah John-son's big black ass is on the block for sale. The

way she worked that poor ass it must be tough as a whale. Ev - 'ry

man in the coun-try could ride it bare- back. In har-ness or out you were safe on her "jack", and

for long dis-tance rid-ing her ass was nev-er tir-ed. 'Twould work for noth-ing just the same as when hir-ed.

Han - nah John-son's big black ass is on the block for sale.

Papa De-Da-Da

(A New Orleans Stomp)

450

Bb Part

Spencer Williams, Clarence Todd & Clarence Williams - 1925

Rec: Clarence Williams (piano roll) 1926, Clarence Williams'

Blue Five (Bechet, Armstrong, Redman, voc. by Eva Taylor) 1925,

King Oliver & His Orch. 1931, etc.

A

Down in New Or - leans, Land of dream - y scenes,

There's a man, mu - sic man, Plays and sings, Buck and wings.

Pa - pa tree - top tall, Long and lean that's all,

Ev - 'ry night, it's a sight, you should hear folks call: Pa - pa

B

De - Da - Da, He's the la - dies man. Pa - pa De - Da - Da, Sweet - est in the land. Pa - pa

De - Da - Da, Watch him clap his han'. He can play pi - an - o gran'. Pa - pa

De - Da - Da, He can string the blues, Pa - pa De - Da - Da, Al - ways spread - in' news.

Neat and keen, That's what I mean, Got all the gals in New Or - leans. Pa - pa

De, Da, Da - De - Da, He's the hot - test man in town.

Doin' the New Low-Down

The Firehouse Jazz Band

Jimmie McHugh & Dorothy Fields - 1928

Rec: Duke Ellington 1928, Bobby Hackett (Condon, etc.) 1939,
 Irving Mills & His Hotsy Totsy Gang (J. McPartland, etc.) 1928,
 Song popularized by dancer Bill "Bojangles" Robinson.

Bb Part

A D D[°] A⁷ D[°] D F^{#+} G G^m

Oh! Make 'em play that cra - zy thing a - gain, I've got - ta do that la - zy swing a - gain,

D D[°] A⁷ D

Heigh! Ho! Do - in' the New Low - Down.

D D[°] A⁷ D[°] D F^{#+} G G^m

I got my feet to mis - be - hav - in' now, I got a soul that's not for sav - in' now,

D D[°] A⁷ D

Heigh! Ho! Do - in' the New Low - Down. That danc - in'

B F^{#+} B⁷

de - mon has my feet in a trance, 'Cause while I'm

E⁷ D^{#+} E⁷ A⁷ A[°] A⁷

dream - in' I go in - to that dance!

D D[°] A⁷ D[°] D F^{#+} G G^m

And once you hear the haunt - ing strain to it, I'd like to bet you'll go in - sane to it,

D D[°] A⁷ D

Heigh! Ho! Do - in' the New Low - Down.

Some Sweet Day

The Firehouse Jazz Band

Tony Jackson-Ed Rose-Abe Olman - 1917

Rec: Miff Mole & His Molers (w/ Red Nichols, Vic Berton, etc.) 1927, McKinney's Cotton Pickers (w/ Don Redman) 1928, Louis Armstrong & His Orch. (w/ Teddy Wilson) 1933, etc.

452

Bb Part

Al - tho it's spring the birds don't sing, You're leav - ing me to - day. It's

not the first time my poor heart has been in pain this way. In

win - ter time you're good and kind, For - ev - er by my side, But when

sum - mer's near you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

long for me some - day, But I'll be far a - way. 'Cause when the

cold wind does blow with its ice and its snow, Then your heart

soon will melt for each sor - row I have felt. And when your

friends turn a - way, time will prove what I say. Now's your time,

I'll have mine Some Sweet Day. (Yes, Some Sweet Day.)

453

The Whiteman Stomp

The Firehouse Jazz Band

Bb Part

Jo Trent & Thomas "Fats" Waller - 1927

Rec: Fletcher Henderson Orch. (Don Redman arr.) 1927,
Paul Whiteman Orch. (H. Busse, T. & J. Dorsey, Pingatore,
etc.) 1927. This sheet based on the Lennie Hayton arr.

A

B \flat 9 Gm6 F \sharp ° Gm6 C \sharp 7 C7 F E \flat 9

B \flat 9 A9 A \flat 9 G9 F \sharp 9

Gm6 F \sharp ° Gm6 C \sharp 7 C7 F E \flat F *Splash!* A7

Dm A7/E Dm/F A7/E Dm A7/E Dm/F E7

A \flat A \flat /G F A \flat /E E7 A \flat *Splash!* C7

B

B \flat 9 A9 A \flat 9 G9 F \sharp 9

Gm6 F \sharp ° Gm6 C \sharp 7 C7 Φ F *Trombone:*

A \flat 7 *Cornet:* G6 *Splash!* G7

Splash! C7 B7 B \flat 7 A \emptyset A \flat D \flat G \flat C7

C

F G#° A+ D+ G+ C7

F Dm6 Gm7 Dm Gm Dm A7

F *Splash!* E^b9

D

F7 C7 F7 C7

Gm7 **Cornet:** C7 C° C7 *Splash!*

Trombone:

F7 C7 F7 C7

E° F#° G° A° F#9 G9 G#9 A9

D.C. (Back to "A") - Take Coda:

Coda: **Off-Beat Chords:**

F Dm B^b C7 F B^b F *Splash! Splash! Splash!*

C **%**

G

D7 **G** **G+**

C **G**

A7 **D7** **Break - 2 Bars:**

G **G/D C#°**

D7 **G** **D7** **G** **D7** **G**

1. Repeat for solos: **2. End of Last solo - On to "D":**

3. Fine ending: **Fine**

D **After Last Solo:** **Unison:**

Tuba & Trombone: **D.S.** **D.S. (Back to "C") - Play "Fine Ending":**

454

Emperor Norton's Hunch

The Firehouse Jazz Band

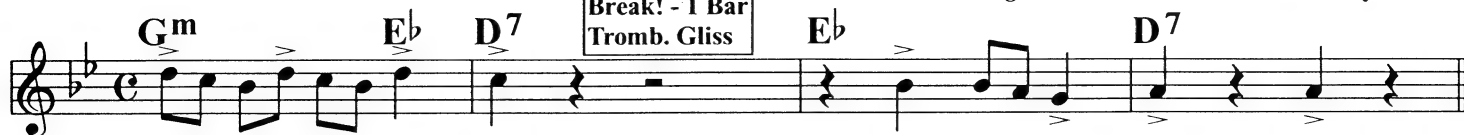
Lu Watters - 1944

Named for Joshua A. Norton, who proclaimed himself "Emperor of the United States & Protector of Mexico" c. 1858. Norton lived in San Francisco. One of his "hunches" was that there would someday be a bridge built over the San Francisco Bay.

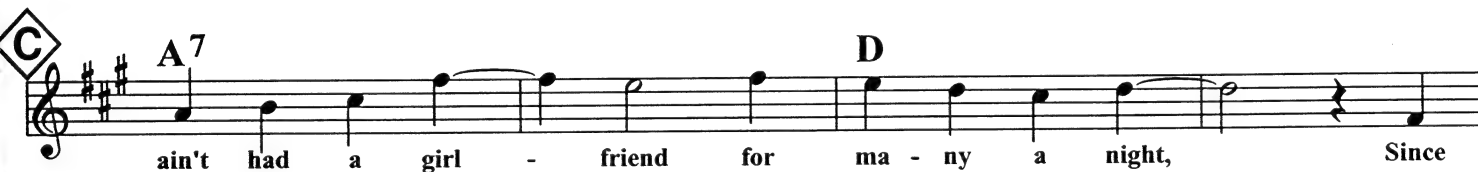
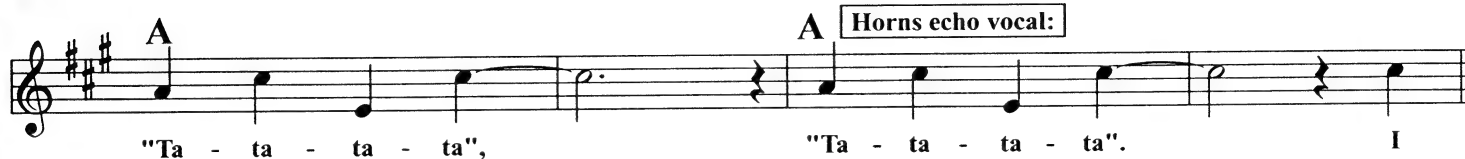
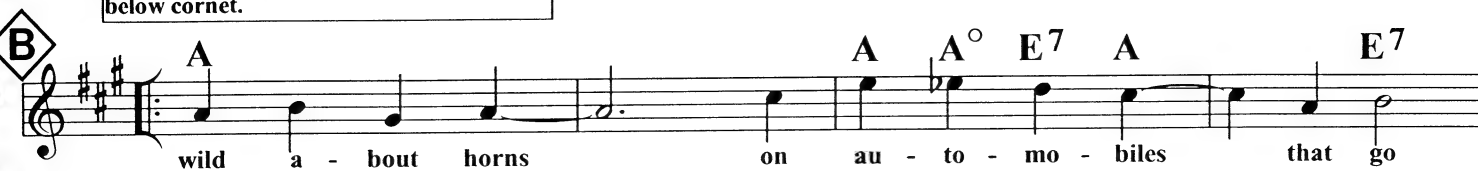
Bb Part

The "Lu Watters sound" with 4-beat banjo, 2-beat tuba, lots of wood block instead of cymbals, & preferably 2 cornets playing in 3rds.

Break! - 1 Bar
Tromb. Gliss



On ensembles & behind vocal: Horns play car horn "ta-ta-ta-ta", clarinet a half-step below cornet.



455

I'm Wild About Horns On Automobiles

The Firehouse Jazz Band

Bb Part

Clarence Gaskill - 1928

Also wrote: "I Can't Believe That You're

In Love With Me" 1927, "Prisoner Of Love" 1931, etc.

Rec: Fred "Sugar" Hall & His Sugar Babies 1928,

Seven Blue Babies (w/ T. & J. Dorsey, voc. Jack Kaufman)

A

Ev - 'ry - bod - y has a cer - tain rac - ket now - a - days.

I just got a fun - ny one that keeps me in a daze.

Some folks like the op - 'ra and then oth - ers like the blues, But

I like some - thing diff - 'rent and here's the one I choose: I'm

Chorus:

C

D
win - dow fa - ces the South, And

D **D7**
I'm al - most half - way to hea - ven.

G **G#°** **D** **B7**
Though snow is fall - in', still I can see,

E7 **A7**
Fields of cot - ton smil - in' at me. My

D
win - dow fa - ces the South, And

D **D7**
though I am far from the Swan - ee,

G **G#°** **D** **B7**
I'm never frown - in' or down in the mouth, My

E7 **A7** **D**
win - dow fa - ces the South.

456

My Window Faces the South

The Firehouse Jazz Band

Bb Part

Jerry Livingston-Abner Silver-Mitchell Parish - 1938

Rec: Fats Waller (Victor #25762) 1938.

Bob Wills & His Texas Playboys 1946, etc.

A

G m6 C m6/G G m6 Cm7

I keep dream - in' of my mam - my and my pap - py

Gm/D Eb7 D7+ Gm7 Cm/G Gm7 G°

in the win - ter - time gloom.

G m6 C m6/G G m6 Cm7

And I see those south - ern bow - ers where the flow - ers

Gm/D Eb7 D7+ Gm7 Cm/G Gm7 G°

fill the air with per - fume.

B

Cm7 F7 Cm7 F7

For when I hun - ger for per - fec - tion,

Cm7 F7 Bb D° D7

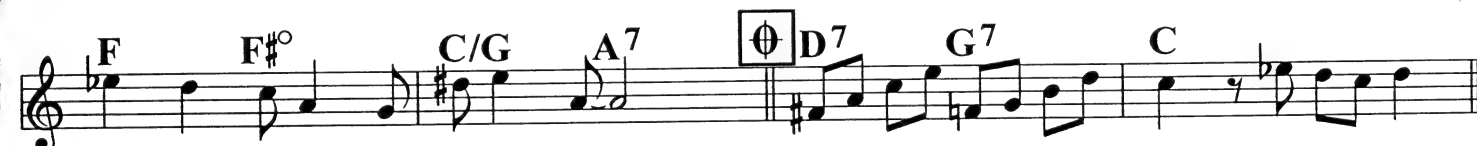
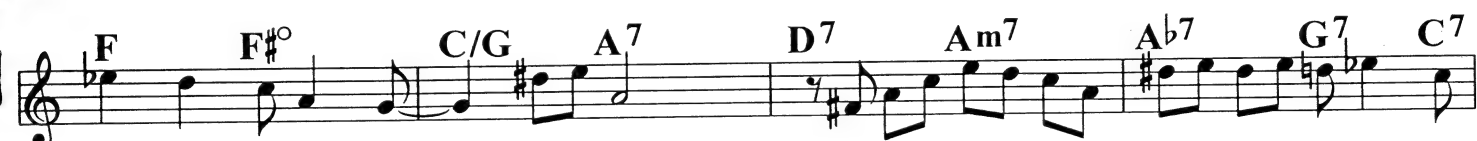
I turn my eyes in one di - rec - tion.

G m6 C m6/G G m6 Cm7

All I do is draw the cur - tain of a cer - tain

Gm/D E° A7

win - dow here in my room. My



HYENA STOMP

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1927

Rec: Jelly Roll Morton's Red Hot Peppers

(w/ Johnny & Baby Dodds, J. St. Cyr, etc.) 1927

Bb Part

Musical score for the Bb Part of "Hyena Stomp". The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is accompanied by various chords and harmonic structures. The score is divided into sections marked with letters A, B, and C.

Section A: The first section, marked with a diamond containing 'A', consists of 16 measures. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The harmony includes chords such as C+, F, F#°, C7/G, C7, F, F#°, C7/G, C7, F, F#°, C/G, A7, D7, Ab7+, G7, and C7. The section ends with a double bar line.

Section B: The second section, marked with a diamond containing 'B', consists of 16 measures. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The harmony includes chords such as F, F#°, C7/G, C7+, F, F#°, C7/G, C7+, F, F#°, C/G, A7, D7, Am7, Ab7, G7, and C7. The section ends with a double bar line.

Section C: The third section, marked with a diamond containing 'C', consists of 16 measures. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The harmony includes chords such as F3, F#°, C/G, C7, F3, F#°, C/G, C7, F3, F#°, C/G, C7, D7, G7, and C7. The section ends with a double bar line.

The score includes various musical notations such as notes, rests, and accidentals. The chords are written above the staff, and the section markers are placed at the beginning of each section.

458

The Burgundy Street Blues

The Firehouse Jazz Band

George Lewis

Rec: George Lewis & His New Orleans Music

(w/ George Lewis-clar, Jim Robinson-trmb,

"Slow Drag" Pavageaux-bass, etc.) New Orleans 1950

& at the Beverly Caverns in L. A. in 1953,

The Louisiana Repertory Jazz Ensemble 1995, etc.

Bb Part

Slow Blues

The musical score for the Bb Part of 'The Burgundy Street Blues' is written on three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo/style is 'Slow Blues'. The first staff contains measures 1-4 with chords D, G7, D, and D7. The second staff contains measures 5-8 with chords G, D, B7, and a triplet of eighth notes. The third staff contains measures 9-12 with chords E7, A7, D, G7, and D. The melody consists of eighth and quarter notes, with some triplet figures.

Perdido

The Firehouse Jazz Band

459

H. J. Lengsfelder-Ervin Drake-Juan Tizol - 1942
Rec: Duke Ellington Orch. 1942, Gene Krupa Trio,
Louis Armstrong (1950's California concert recording),
The Titan Hot Five 1997, etc.

Bb Part

A

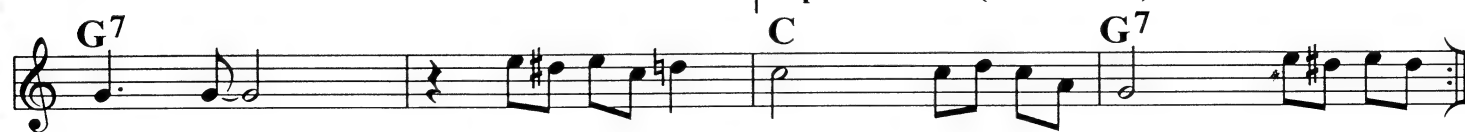
Chords: Dm7, G7, Dm7, G7, C, Dm7, G7, Dm7, G7, C, Dm7, G7, Dm7, G7, C, F7, C, E7, D7, Dm7, G7, Dm7, G7, C, F7, C.

B

Interlude: [Drums play rhythm as written 4 bars:]



Repeat for Solos (Back to "C"):



Last Time:



Big Bear Stomp

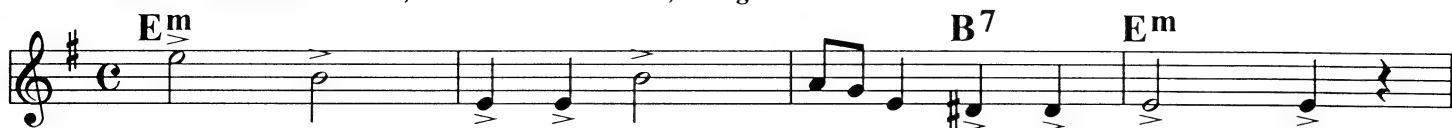
The Firehouse Jazz Band

Lu Watters - 1944

Rec: Lu Watters Yerba Buena Jazz Band
(Turk Murphy-trmb, Bob Scobey-trmp, Bob Helm-clar, Wally Rose-pno, etc.) 1946

Bb Part

Drums: Indian Tom-Toms 'til "A", a little voodoo 'til "B", Swing at "B":



Back to Sign, Take 2nd Ending
Before "B", Go to "Interlude":

Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
 Rec: Frankie Trumbauer & His Orch.
 (Bix, Lang, Bargy, etc. Voc: Trumbauer &
 possibly Austin Young) 1928, etc.

Bb Part

Take your to - mor - row and give me to - day, For your to -
 Man, I'm gonna pay you tomorrow.

mor - row is too far a - way. Just one day. At ev - 'ry

dawn - ing I've wait - ed in vain, I find each

morn - ing brings on - ly rain. How can I
 You mean to say that I'm a cloud?

bor - row to - mor - row to - day, With clouds a -
 You don't have to borrow, I'm gonna pay you.

round me all heav - y and gray? What your to -
 Keep insistin' I'm a cloud, don't you?

mor - row may bring don't mean a thing, And that is why I say: Take your to -
 Listen t'me boy, I'm gonna KEEP that money!

mor - row and give me to - day.

Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
Rec: Frankie Trumbauer & His Orch.
(Bix, Lang, etc. Voc: Trumbauer & possibly
Austin Young) 1928, etc.

This bit of comedy dialogue was recorded by the Frankie Trumbauer Orchestra on Sept. 20, 1928.
The band included Bix-cornet, Min Leibbrook-bass sax, Eddie Lang-guitar, Lennie Hayton-Piano, etc.

***Band plays song once thru, then rhythm section vamps during dialogue:**

(Slightly black dialect is used in dialogue, with "Tram" very laid back and "Austin" fast-talking and nervous)

Tram: Say now, how 'bout them there two dollars which you owe me?

Austin: Listen Tram, I'm gonna pay you them two dollars, but I can't pay you now. I'll pay you tomorrow.

Tram: Yeah, that's what you said.

Austin: Now listen Tram, ain't we been dubs a long, long time?

Tram: Yes, we is.

Austin: Ain't we been stickin' together thru thick and thin?

Tram: Yeah, that's just the reason I'm gonna thin out on you. You got too thick for me.

Austin: Man, I'm gonna pay you tomorrow.

Tram: Umm hmm, That's what you said. (Tram sings pick-ups to song,
Austin inserts lower lines:)

B F G⁷ B^bm6 F D^o C⁷ F C⁷+

Teagarden sang Bb:
stomp, Stomp Mis - ter Hen - ry Lee, And when I

F G⁷ B^bm6 F D^o C⁷ F

stomp, I want you to let me be.

C⁷ Dm

When they play that low down bass, Get the fev - er in my face,

G⁷ C⁷ Dm D^o C⁷ C⁺

I just shake like a leaf on a tree. I wan-na

C F G⁷ B^bm6 F D^o C⁷ F

stomp, When they play that swing, That's

B^b A⁷ Bm C^o A⁷/C[#] A⁷

what I need more than an - y - thing.

D⁷ G⁷ G^o

When that jazz band, they be - gin, Hits me like a quart of gin, I'm gon-na

F G⁷ B^bm6 F D^o C⁷ F

stomp, Mis - ter Hen - ry Lee.

I'M GONNA STOMP, MR. HENRY LEE

Bb Part

The Firehouse Jazz Band

J. Teagarden, Rubens, Kelly, Condon - 1929
Rec: Eddie Condon's Hot Shots
(Mezzrow, Joe Sullivan, Teagarden) 1929, etc.

A

F F⁺ C⁷ C⁺ F C⁷ C⁺

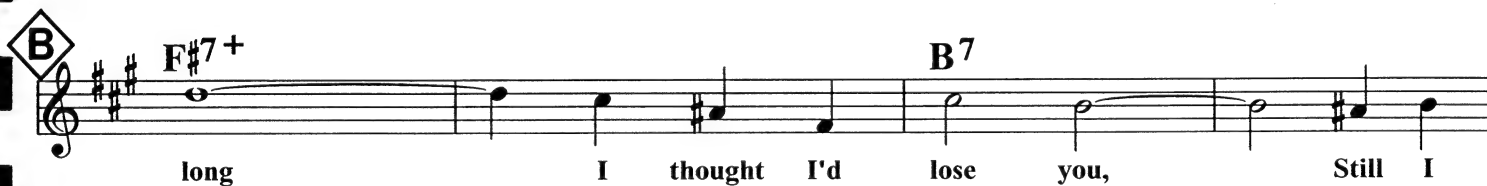
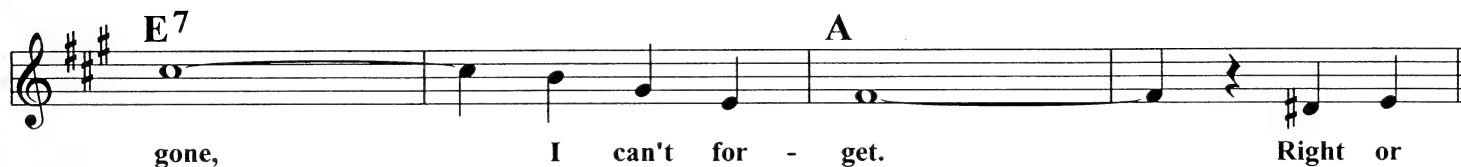
F F⁺ C⁷ C⁺ F F⁷

B^b B^{bm} F B^b B^{bm} F

G⁷ C⁷ D[°] C⁷ C⁺

I'm gon - na

Chorus melody similar
to the Bob Wills version:



Right Or Wrong

The Firehouse Jazz Band

Bb Part

Arthur Sizemore & Haven Gillespie - 1928
(Also listed as 1921 by some sources)
Rec: Tampa Red 1934, Teddy Wilson 1937,
Bob Wills & His Texas Playboys 1936, etc.

The musical score is written for a Bb instrument in the key of A major (three sharps) and 4/4 time. It consists of four staves of music. Chord symbols are placed above the notes: A, F#, B7, E7, A, A°, E7, A, A, F#, B7, E, C#7, F#m, E, E°, B7, B7b5, and E7.

May - be I am right, May - be I am wrong, But
some-one else makes love to you, So don't blame me for feel - ing blue.
True you passed me by, I don't know just why.
I can't get you off my mind, no mat - ter how I try: Right or

Chorus:

C

A \emptyset **D7⁺** **G^m** **B \flat m**

song is sad, nev - er glad, Blue Riv - er, Blue Riv - er.

F **A \emptyset** **D7⁺** **G^{m7}** **C7** **F** **A \flat 7** **C7**

Do you hold the mem - 'ry of a van - ished dream? Sing to me of

A \emptyset **D7⁺** **G^m** **B \flat m**

lips I pressed, and ca - ressed, Blue Riv - er, Blue Riv - er.

F **A \emptyset** **D7⁺** **G^{m7}** **C7** **F** **B \flat m6** **F**

'Til I saw my hopes go drift - ing down your stream. Can't we both for -

D **D^m** **E7** **E \flat 7** **D7**

get that bright sum - mer night in our lit - tle ca - noe, When her blue eyes

G^m **C^{m6}** **D7** **G7** **C \sharp 7 \flat 5** **C7**

lost their light as we whis - pered "A - dieu". When I hear your

A \emptyset **D7⁺** **G^m** **B \flat m**

lone - some song, some - thing's wrong, Blue Riv - er, Blue Riv - er,

F **A \emptyset** **D7⁺** **G^{m7}** **C7** **F** **B \flat m6** **F**

May - be it's be - cause I'm just as blue as you.

Blue River

The Firehouse Jazz Band

Bb Part

Joseph Meyer, Alfred Bryan & A. Crawford - 1927

Rec: Frankie Trumbauer & His Orchestra

(Bix, B. Rank, A. Rollini, E. Lang, etc., Voc: Seger Ellis) 1927,

Gil Rodin Orch. (J. & C. Teagarden, J. Dorsey, etc.) 1933,

The Titan Hot Five 1997, etc.

Verse:

A

Fm **Fm7** **Bb7**

Birds in the trees, and a song on the breeze,

C#7 **C7** **Fm** **Bbm6** **C7**

Blue Riv - er why are you blue?

Fm **Fm7** **Bb7**

Light of the moon, and the star - light in June,

C#7 **C7** **Fm** **Bbm6** **C7** **Fm**

Must they bring sad - ness to you?

B **G7** **Ab7** **G7** **C#7b5** **C7**

Must you sing of days gone by? Must you al - ways sigh? Tell me why your

B

C

Solos at "C":
Out Chorus use melody from "A".

465

Creole Belles

The Firehouse Jazz Band

J. Bodewalt Lampe - 1900

A "Cakewalk" performed by John Philip Sousa's band.

Rec: Lu Watters' Yerba Buena Jazz Band

(Bob Scobey, Turk Murphy, Wally Rose, Bob Helm, etc.)

1946, The Dutch Swing College Band 1981

Bb Part

The musical score is written for a Bb instrument in the key of D major (one sharp). It consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: C, G, D7, G, D#7, A7, D7, C, G, E7, A7, D7, G, F#7, G7. A section marked 'A' in a diamond box begins on the fifth staff, where the key signature changes to D minor (two flats). The melody continues with eighth and quarter notes. Chord symbols are: C, D7, G7, C, C, G7, C, C, A7, Dm, D7, G7, C, G7. A second ending bracket labeled '2.' follows, with chords D7, G7, C. The final staff is labeled 'Interlude:' and contains the melody with chords G7, G°, G7, C7, and N.C. (No Chord).

That's Where the South Begins

The Firehouse Jazz Band

Bb Part

Thomas "Fats" Waller & George Brown - 1934
 Rec: Louis Prima (Claude Thornhill-pno) 1935,
 Red Nichols & His Big Ten (Carl Kress-gtr)

Gm⁷ C⁷ F A⁷ D⁷ G⁷ C⁷ F
 You don't have to know the way, Signs are in the air.

A^m E⁷ A^m C G⁷ C⁷
 Just re - mem - ber what I say, You'll know when you're there. When the

A B^b/G C⁷ F A⁷ D⁷
 gen - tle breez - es blow, And the sweet mag - nol - ias grow, Where the

G^m C⁷ F B^bm F
 mud - dy wat - ers flow, That's where the South be - gins. When you

B^b/G C⁷ F A⁷ D⁷
 hear the Dark - ies croon, 'Neath a la - zy mel - low moon, And the

G^m C⁷ F B^bm F
 whole world seems in tune, That's where the South be - gins.

B F⁷ B^b C[#] Cm⁷ F⁷ B^b B^b7 A⁷ A^b7
 The on - ly road to Par - a - dise is a - long the riv - er shore.

G⁷ C⁷ E^b° F G⁷ C⁷
 The on - ly gate to Par - a - dise is an o - pen cab - in door. Where the

B^b/G C⁷ F A⁷ D⁷
 folks all act like friends, Where a bro - ken heart soon mends, Where each

G^m C⁷ F B^bm F
 care and sor - row ends, That's where the South be - gins.

Just A Gigolo

The Firehouse Jazz Band

467

Leonello Casucci - 1931

English lyrics: Irving Caesar

Rec: Ted Lewis Orch. (#1 chart record) 1931,

Ben Bernie 1931, Bing Crosby 1931, Vincent Lopez,

Louis Armstrong & His New Sebastian Cotton Club

Orch. 1931, Roy Smeck "The Wizard of the Strings"

1931, Wild Bill Davison Jazz Band, Louis Prima,

Jaye P. Morgan 1953, David Lee Roth 1985, etc.

Bb Part

A

Just a gi - go - lo, Ev - 'ry - where I go,

Peo - ple know the part I'm play - ing.

Paid for ev - 'ry dance, Sell - ing each ro - mance,

Ev - 'ry night some heart be - tray - ing.

B

There will come a day, Youth will pass a - way,

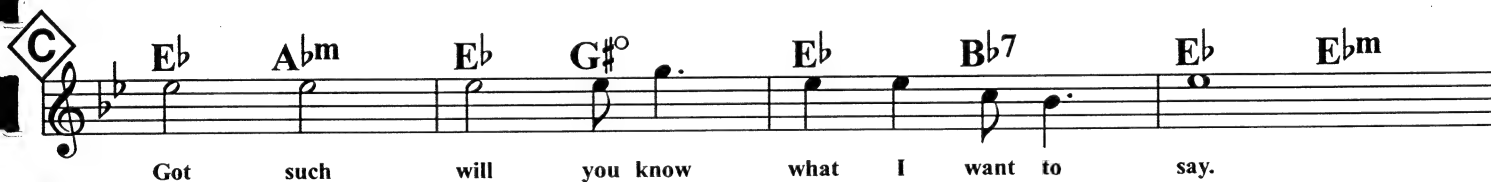
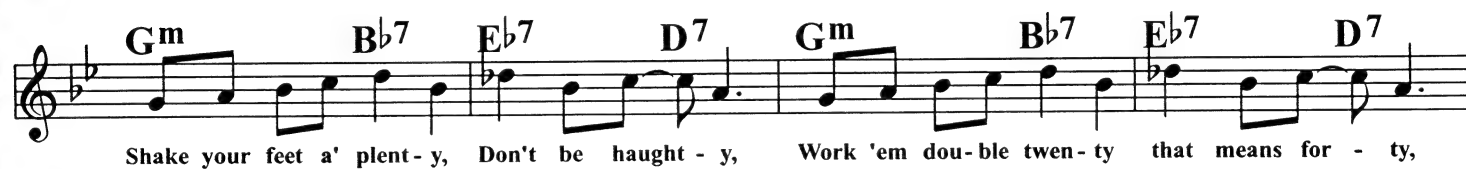
Then, what will they say a - bout me? When the

end comes I know, They'll say "Just a gi - go - lo", As

life goes on with - out me.

Chords: A, A°, E7, E7+, A, E°, F#7, Bm, Bm7, Dm, A, B7, E7.

Chorus:



Zonky

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1929
 Rec: McKinney's Cotton Pickers (arr. Don Redman) 1930, Spike Hughes (Danny Polo-cl.) 1938, Clarence Williams (voc. Eva Taylor) 1930, Mary Lou Williams, etc.

Bb Part

Verse:

A

Tan town was a low down treat, Red hot dance that can't be beat,

When you see it you will feel e - last - ic.

Got a spec - ial name for it, Got a spec - ial name for it,

Watch the way we do this new fan - tast - ic.

B



C



Egyptian Ella

The Firehouse Jazz Band

Bb Part

Walter Doyle - 1931

Rec: The Harry Reser Orch. 1931,
 Ted Lewis Orch. (w/ Benny Goodman,
 Fats Waller, Muggsy Spanier, George Brunies,
 etc.) 1931, etc.

A

The musical score is written for a Bb instrument in the key of Bb major (two flats). It consists of six staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. Chord symbols are placed above the notes: Dm, E7, and A7. The lyrics are: 'El - la was a dan - cing girl who start - ed get - ting fat.' The second staff continues with chord symbols A7, E7, A7, Dm, and A7. The lyrics are: 'Ev - 'ry day brought two more pounds to El - la.' The third staff has chord symbols Dm, E7, and A7. The lyrics are: ''Til one day she found she'd lost her job be - cause of that.' The fourth staff has chord symbols A7, E7, A7, Dm, and two Dm chords with a repeat sign. The lyrics are: 'Then, to make it worse, She lost her fel - la. And'. The fifth staff has chord symbols Gm and Dm. The lyrics are: 'so she sailed to E - gypt to for - get, But'. The sixth staff has chord symbols E7, A7, Gm6, and A7. The lyrics are: 'she made such a hit that she's there yet. If you'.

El - la was a dan - cing girl who start - ed get - ting fat.

Ev - 'ry day brought two more pounds to El - la.

'Til one day she found she'd lost her job be - cause of that.

Then, to make it worse, She lost her fel - la. And

so she sailed to E - gypt to for - get, But

she made such a hit that she's there yet. If you

Chorus:

C **C7**

Down in Bor - ne - o, Down in Bor - ne - o,

F **F** **F#°**

Down in Bor - ne - o Isle. I love to

C7/G **C7/E** **F** **F#°** **C7/G** **C7**

see those wild men danc - ing a - round,

F **E7** **F**

And those real wild wo - men in swim - min'!

D **C7**

Down in Bor - ne - o, Where I want to go,

F **D7** **D°** **D7** -

All they wear is a smile, **Tuba:**

Gm

And ev - 'ry eve - ning when the lights are low,

Dm

Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh!

C7

How they toad - al - o, To the mus - ic slow,

G7 **C7** **F** **Bb7** **F**

Down in Bor - ne - o Isle.

470

Down In Borneo Isle

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1917
(The team that wrote "Way Down Yonder
In New Orleans", "After You've Gone", etc.)

Bb Part

Drummer should set mood with 1917
"Borneo jungle drums" sounds, especially
on minor sections. 1918 sounds are acceptable.

Verse:

A

Dm

Far a - way in Jun - gle land, *Tuba-Toms-etc.*

Gm **A⁷** **Dm**

Jun - gle, Jun - gle, Jun - gle land, *Tuba-Toms-etc.*

Dm

Where they play up - on the sand, *Tuba-Toms-etc.*

C⁷ **Gm⁷** **C⁷**

Jun - gle, Jun - gle, Jun - gle sand. *Tuba-Toms-etc.*

B

C⁷ **C⁺**

In the eve - ning when the day is cool - er

F

ev - 'ry - bod - y does the Boo - la Boo - la.

Dm

And they say that mon - key band, *Tuba-Toms-etc.*

C **G⁷** **C⁷**

Tum - bles, Stum - bles, As they bun - gle thru the jun - gle.

Optional Trombone Solo 1x:

C

Chord progression for Trombone Solo 1x, section C:

- Staff 1: E \flat , F \sharp , B \flat 7, E \flat
- Staff 2: A \flat , A \flat m, E \flat , E \flat 7
- Staff 3: A \flat , A $^{\circ}$, E \flat /B \flat , C7
- Staff 4: F7, B \flat 7, E \flat 7

D

Chord progression for Trombone Solo 1x, section D:

- Staff 1: E \flat , F \sharp , B \flat 7, E \flat
- Staff 2: A \flat , A \flat m, E \flat , E \flat 7
- Staff 3: A \flat , A $^{\circ}$, E \flat /B \flat , C7
- Staff 4: F7, B \flat 7, E \flat 7

Solos at "C":

Fine

471

Annie Street Rock

The Firehouse Jazz Band

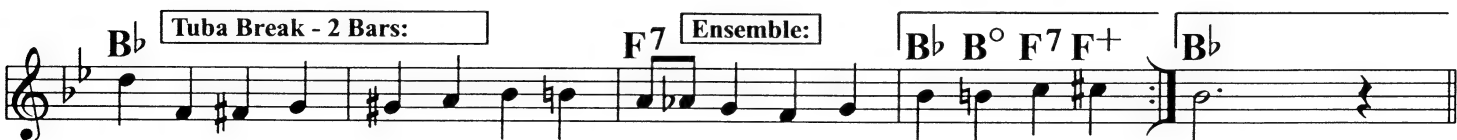
Lu Watters - 1944

Rec: Lu Watters' Yerba Buena Jazz Band

(Watters & Bob Scobey-trmpt, Turk Murphy-trmb,
Bob Helm-cl, Wally Rose-pno, Harry Mordecai-bjo,
Dick Lammi-bs, Bill Dart-drms) 1946, etc.

Bb Part

Cornet Break - 2 Bars:



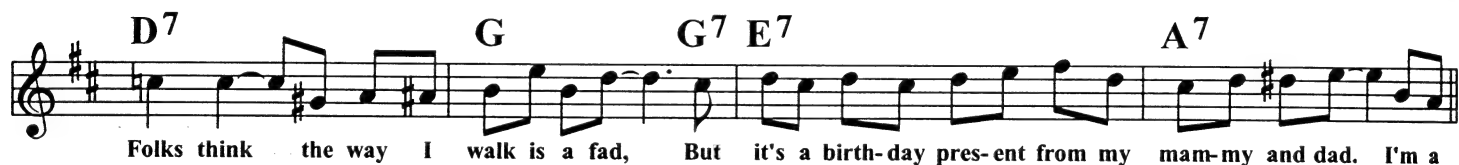
Jazz Baby

The Firehouse Jazz Band

Bb Part

M. K. Jerome & Blanche Merrill - 1918

Rec: Banu Gibson 1983, etc.



C

G **G#°** **D** **B7**

Rocked to sleep while the cra-dle went to and fro, To and fro to the tune of the "Tic - kle Toe".

E7 **A7** **D** **D°** **E7**

Ev - er since I start - ed in to grow, I'd love to hear the mu-sic play-in', See my dear old mam-my sway-in'.

G **G#°** **D** **B7**

Jazz, jazz, jazz, that's all I ev - er knew, All day long I nev - er would get thru.

E7 **A7** **D** **D°** **A7** **D** **A7** **A+**

Jazz, jazz, jazz, That's all I want to do, Play me a lit - tle jazz! 'Cause I'm a

D **D°** **D** **D7** **G**

Jazz Ba - by, Full of jazz - bo har - mo - ny. That

G **Em7** **D** **D°** **D** **A7** **A+**

"Walk the Dog" and "Ball the Jack" that caused all the talk, is just a cop-y of the way I nat-'ra-ly walk! 'Cause I'm a

D **D°** **D** **E7** **A7** **D**

Jazz Ba - by, Lit - tle Jazz Ba - by that's me!

Solos At "D":
After last solo play "C" to end - No repeat

Sophisticated Lady

The Firehouse Jazz Band

Bb Part

Duke Ellington - Lyrics: Irving Mills & Mitchell Parish - 1933

Rec: Ellington Orch. 1933, Boswell Sisters 1933,

Coleman Hawkins, Casa Loma Orch. 1933, George Shearing,

Johnny Smith (guitar), Art Tatum, Jimmie Lunceford Orch. 1934

C[#]° **A** C^m A^b7 G⁷ F[#]7 F⁷ B^b B^b7 A⁷ A^b7 G⁷
 They say in - to your ear - ly life ro - mance came and in this heart of yours burned a
 C⁷ F⁷ B^b B^b7
 flame, a flame that flick - ered one day and died a - way.
 C^m A^b7 G⁷ F[#]7 F⁷ B^b B^b7 A⁷ A^b7 G⁷
 Then with dis - il - lu - sion deep in your eyes you learned that fools in love soon grow
 C⁷ F⁷ B^b D^m E⁷
 wise, the years have changed you some - how, I see you now.
B A F[#]m D E⁷ A E[°] D D^m E⁺
 Smok - ing, drink - ing, nev - er think - ing of to - mor - row. Non - chal - ant,
 A F[#]m B^m7 E⁷ A E[°] D^m F⁷ E⁷
 Dia - monds shi - ning, danc - ing, din - ing with some man in a res - tau - rant, Is that all you real - ly want?
 C^m A^b7 G⁷ F[#]7 F⁷ B^b B^b7 A⁷ A^b7 G⁷
 No, Soph - is - ti - ca - ted La - dy, I know you miss the love you lost long a -
 C⁷ F⁷ B^b
 go, And when no - bod - y is nigh, you cry.

Afghanistan

The Firehouse Jazz Band

"A Romance of Asia"


474

Bb Part

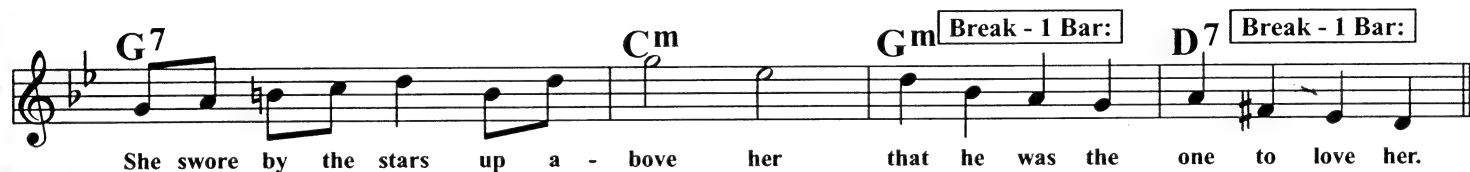
William Wilander & Harry Donnelly - 1920

Rec: Vincent Lopez Orch. 1920

A



In the land of Af-ghan-is - tan, There's a Hin - du maid and a man.



She swore by the stars up a - bove her that he was the one to love her.



But there came an - oth - er one day, stole his Hin - du maid - en a - way.

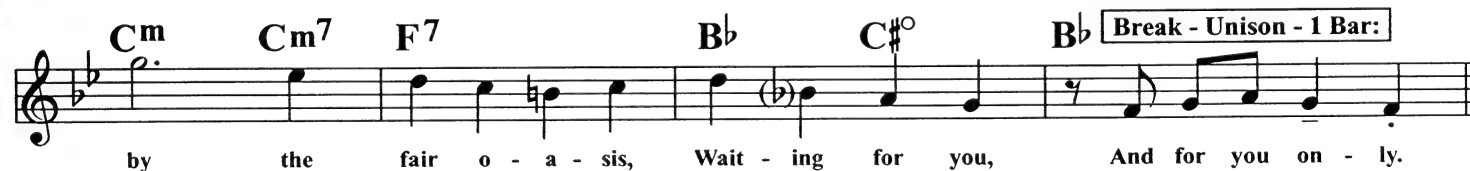


Hin - du man is lone - ly and blue. In his dreams he's call - ing to her.

B *Chorus:*



In Af - ghan - is - tan, There's a car - a - van



by the fair o - a - sis, Wait - ing for you, And for you on - ly.



'Cross the des - ert sand, we will find a tem - ple,



There will be a bri - dal day for you, my i - dol, in Af - ghan - is - tan.

Chorus:

A

C⁶ **Am⁷/G** **C⁶** **D⁷** **G⁷**

Who threw the whis - key in the well? In the well

Who threw the whis - key in the well? In the well Dea - con Jones
Oh, I'm feel -

C **C⁷** **F** **F[♯]^o**

knelt down to pray, All he said was "Hey, Hey". So
in' might - y fine, I'm as high as a Geor-gia pine.

C **Am⁷** **Dm⁷** **G⁷** **C⁶**

who threw the whis - key in the well? In the well

B

C⁶ **Am⁷/G** **C⁶** **D⁷** **G⁷**

Who threw the whis - key in the well? In the well

Who threw the whis - key in the well? In the well Keep your

C **C⁷** **F** **F[♯]^o**

dip - pers out o' that well 'fore we all end up in Well!

C **Am⁷** **Dm⁷** **G⁷** **C⁶** **F⁷** **C⁶**

Who threw the whis - key in the well?

Solos at "A":

475

Who Threw the Whiskey In the Well?

The Firehouse Jazz Band

Bb Part

Lucky Millinder-Eddie DeLange-Johnny Brooks - 1942
Rec: Doc Wheeler & His Orch. 1942

Verse:

The musical score is written for the Bb part of the song. It consists of four staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staff lines: G7, C6, G7, C6, C6, D7, G7, C6, G7, C, C7, F, Ab7, G7, and C6. The lyrics are written below the notes.

It was ear - ly Sun - day morn - ing, And the church was crowd - ed full. Old
El - der Brown was rav - ing, He was an - gry as a bull. The
con - gre - ga - tion sensed it, And they knew just what he meant when he
said, "My text to - day is: 'You sin - ners must re - pent'".

476

I Can't Let 'Em Suffer

The Firehouse Jazz Band

Henry Creamer & Turner Layton - 1918
(Same team who wrote "Way Down Yonder In New Orleans", "After You've Gone", "Strut Miss Lizzie", "Down In Borneo Isle", etc.)

Bb Part

A

I love to see the fel-lows hap-py all the while.

Love to see them smile. That shows they're jol-ly and ev-'ry-thing.

I love to see the fel-lows hap-py all the while.

It's cru-el, So cru-el, To let them plead. Oh, I

B

C7 **F** **C7** **F**

can't let 'em suf-fer for the want of love. It's a shame to let 'em plead. No, I

C7 **F** **C7** **F**

shan't let 'em suf-fer for the want of love, When I know just what they need. Now there's

F7 **F7+** **Bb**

no use tryin' to stall, I just can't save them all! But when they

G7 **C7** **Gm/D** **Eb7** **C7/E**

cry: "Oh, Come and kiss me, Sweet-ie", I'm bound to fall. Then I've

C **C7** **F** **C7** **F**

just got to take 'em in my lov-in' arms, Got to keep 'em out of harm. Then I've

C7 **F7**

just got to make 'em be my tur-tle dove, My hon-ey love.

Bb **D7/A** **Gm** **Am/C** **C7/Bb** **F/A** **Dm7**

Lov-in' kiss-es I'll pro-vide, Un-til they're sat-is-fied. 'Cause I

G7 **C7** **F**

can't let 'em suf-fer, For the want of love!

Flee As A Bird

The Firehouse Jazz Band

Bb Part

Mary S. B. Dana - 1857

Traditional New Orleans funeral song,
usually played by brass bands

Slow Dirge (Could be accompanied by drum rolls with snares off)

A



Flee as a bird to your moun - tain, Thou who art wea - ry of sin.
He will pro - tect thee for - ev - er, Wipe ev - 'ry fall - ing tear.

B



Go to the clear flow - ing foun - tain, Where you may wash and be clean.
He will for - sake thee oh nev - er. Shel - tered so ten - der - ly there.

C



Fly for th' aven - ger is near thee, Call and the Sav - iour will hear thee.
Haste then, The hours are fly - ing, Spend not the mo - ment in sigh - ing.

C



He on his bos - om will bear thee, Thou who art wea - ry of sin. Oh
Cease from your sor - row and cry - ing, The Sav - iour will wipe ev - 'ry tear, The



thou who art wea - ry of sin.
Sav - iour will wipe ev - 'ry tear.

Borneo

The Firehouse Jazz Band

478

Walter Donaldson - 1928

Rec: Frankie Trumbauer & His Orch.

(Bix, Lang, etc., voc. Scrappy Lambert) 1928,

Original Salty Dogs 1979, etc.

Bb Part

A A7 F#7

'Way down South, 'Way down in Bor - ne - o, There's a wild dance called the Bor - ne - o,

B7 B7-5/F E7 A F7 E7

Way down, On Bor - ne - o Bay. **Tuba:**

A7 F#7

Ev - en though you've got a cor - ne - o you'll dance till the break of dawn - e - o,

B7 B7-5/F E7 A F7 F#7 G7 G#7 A7 Bb7 B7

Way down, Old Bor - ne - o way.

B Bb7

Wild man Sam with his clothes all torn - e - o toot-toot-toot on his bam - boo horn - e - o,

F#m B7 Bm/F# B^o/F E7

And the bam - boo ba - bies start to sway.

A7 F#7

When you see them do that Bor - ne - o you'll just put your jewels in pawn - e - o,

B7 B7-5/F E7 A F7 A

Way down on Bor - ne - o Bay.

Chorus: (Similar to the Bix chorus)

B

C

479

Sorry

*The Firehouse Jazz Band***Bb Part**

Howard "Howdy" Quicksell & Ray Klages - 1927
Rec: Bix (with Rank, Murray, Signorelli, A. Rollini,
Morehouse) 1927, Ray Miller Orch. 1928,
The Titan Hot Five 1997, etc.

Verse:

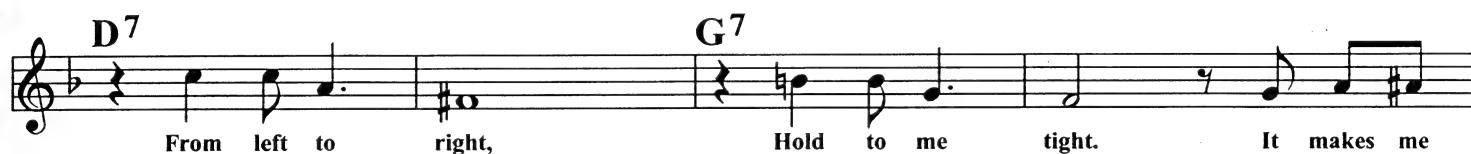
A

Chords: F, G7, C7, F, F^{#°}, C7/G, C7

Chords: F, G7, C7, F, F7

Chords: B^b, F, D7

Chords: G7, C7, C7⁺



That Dixie Jazz

The Firehouse Jazz Band

James P. Maguire & Warren DeWitt - 1919

Bb Part

A

The musical score is written for a Bb instrument in 2/4 time. It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. Chord symbols are placed above the notes: F, C#7, F, C7, and F. The lyrics are: 'Have you heard the la - test strain? It will lin - ger in your brain. For it's a'. The second staff continues with chords C7, F, D7, G7, and C7. The lyrics are: 'rag - gy new mel - o - dy, So full of har - mo - ny, You'll want to hear it a - gain.' The third staff has chords F, C#7, F, C7, and F. The lyrics are: 'It's a brand new South - ern drag, It's a dan - dy Dix - ie rag.' The fourth staff has chords C7, C+, F, D7, G7, and C7. The lyrics are: 'Oh, babe, What do you say? Come let us hear the band play.'

Have you heard the la - test strain? It will lin - ger in your brain. For it's a

rag - gy new mel - o - dy, So full of har - mo - ny, You'll want to hear it a - gain.

It's a brand new South - ern drag, It's a dan - dy Dix - ie rag.

Oh, babe, What do you say? Come let us hear the band play.

C

F Bbm C7 F Bbm C7 F Bbm C7 F F#°

Bb F Gm7 C7 F Am7 D7 D7-5

G7 C7 F Gm7 C7 F C+

D

F Eb D7 C7 F Bb Bbm F C7

F Eb D7 C7 F Bb Bbm F

Bb F7 Bb F7 Db7 Ab7 Db Ab7 Db7

C7 F Eb D7 C7 F Bb7

F Bb7 F Bb7 F Bb7 F

WASHBOARD BLUES

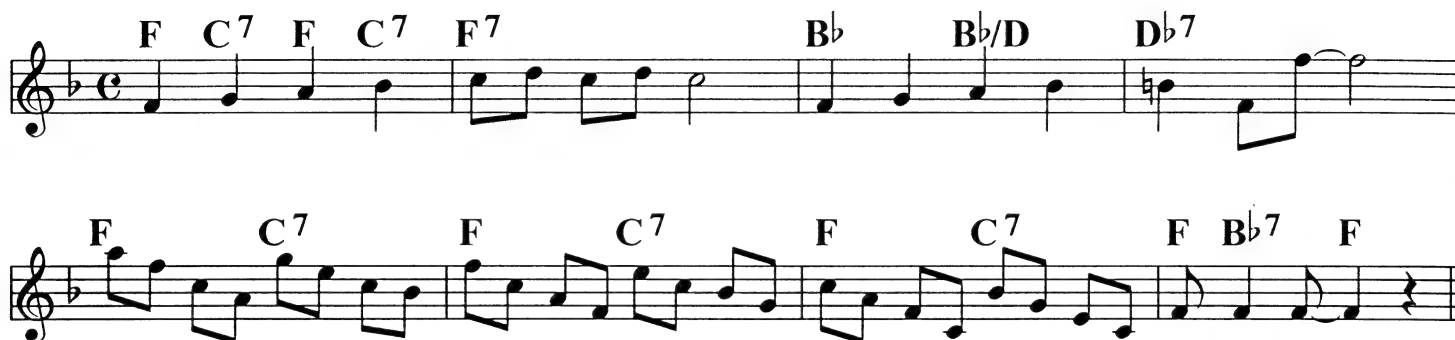
The Firehouse Jazz Band

The Whiteman recording has the Intro (8 bars) played very rubato, with one "A" section mid-way thru the arrangement done in a hot up-tempo manner. Hoagy's '33 recording is ENTIRELY rubato.

Hoagy Carmichael, Fred Callahan, Irving Mills - 1925
 Rec: Red Nichols (with J. Dorsey, Eddie Lang, etc.) 1927,
 Paul Whiteman Orch. (with Bix, T. & J. Dorsey, Trumbauer,
 voc. Carmichael, etc.) 1927, Hoagy Carmichael 1933,
 Tommy Dorsey Orch. 1938, Art Hodes, Yank Lawson,
 Arkansas Travelers (Miff Mole, etc.) 1927, etc.

Bb Part

Intro:



Chorus: Repeat for Solos:



After Solos:



B

red hot and blue rhy- thm, New Yan - kee Doo - dle - doo rhy- thm.

Here's your chance to learn a red hot and blue dance. First you get

hot, Then you get hot - ter, You'll love it so you just got - ter.

Ev - 'ry - bod - y loves a red hot rhy- thm dance. And now we

C

come to the one - two - three beat, It's ab - so - lute - ly new.

Go eas - y, It's so eas - y to do. Play me a

red hot and blue jin - gle, Some- thing to make my blood tin - gle.

I'll go with 'em to a red hot rhy - thm tune.

Red Hot & Blue Rhythm

The Firehouse Jazz Band

Bb Part

J. Fred Coots, Arthur Swanstrom & Benny Davis - 1929

A

Come on sis - ters, gath - er 'round, I've got some dan - cin' news.

Put on your dan - cin' shoes, I'm gon - na change your views.

I'm a Yan - kee rhy - thm hound, rar - in' to go, and how!

Fall in line and do it with me right now! Let's do that

'Tain't Nothin' Else But Jazz

The Firehouse Jazz Band

Maceo Pinkard, lyr: Wm. Tracy & Alex Belledna - 1921
 (Pinkard also wrote: Sweet Georgia Brown, Them There
 Eyes, Gimme A Little Kiss, Sugar, I'll Be A Friend With
 Pleasure, etc.) Rec: Eileen Stanley 1922

Bb Part

A

F B \flat 7 F B \flat 7 F B \flat 7 D7 G7 C7⁺

I'm blue, Thru and thru, 'Cause they're gon - na take jazz a - way.

A7 B \flat F F^m C G7 C

On my knees, I'm ask - ing you please, Just to pay at - ten - tion to me while I say:

C C7 E \flat 7 C7 C7⁺

Can't you see it's wrong to con - demn a song. Jazz has sim - ply got to stay, Now!

B

F G7

High - brow mu - sic real - ly is a treat, In an op - 'ra house it can't be beat.

C7 F C \sharp 7/G \sharp Gm7 C7⁺

But what makes you wan - na shake yo' feet? 'Tain't noth - in' else but jazz, Babe!

F F7 B \flat B \circ

In so - ci - e - ty of style and grace, Ev - 'ry lit - tle move - ment has just a

F/C C7⁺ F C7⁺ F G \sharp \circ F/A G \sharp \circ

lit - tle bit of wob - blin', Lit - tle bit of tod - dlin'. Waltz - in' 'round is might - y fine, Gli - din' sure - ly is de - vine.

F/A F Dm7 G7 C7 F D7

Still what makes you shiv - er an - y time? 'Tain't noth - in' else but jazz, Babe!

G7 C7 F

'Tain't noth - in' else but jazz.

Radio Papa

The Firehouse Jazz Band

484

Bb Part

Thomas "Fats" Waller & Andy Razaf - 1931
Rec: Butterbeans & Suzie 1931

A

She: Look here Mis-ter Char-coal, You and I are through. I've had a-bout as much as I can stand of you.
He: See here Miss High Yel-ler, Don't you get too smart. Your ra-di-o was out of or-der from the start.

Fool-in' with my ra-di-o both day an night, And still it's nev-er work-ing right.
Since you try to blame me, I have got to state, Your set is old and out of date.

B

She: Ra-di-o Pa-pa, Ra-di-o Pa-pa, Your aer-i-al is al-ways down.

He: Broad-cast-in' Ma-ma, Broad-cast-in' Ma-ma, You spread your busi-ness all a-round.

She: Dial in on my se-crets and you'll tune off yet, The grave-yard is the sta-tion that you're gon-naget He: There

ain't no use for you to get dra-ma-tic, Your loud talk's noth-in' but a lot of sta-tic.

C

She: Ra-di-o Pa-pa, Ra-di-o Pa-pa, You are more than I can bear.

You can't get no dis-tance 'cause your tubes are weak. He: You've bro-ken your con-den-ser, and your bat-ter-ies leak.

She: Ra-di-o Pa-pa, He: Broad-cast-in' Ma-ma, Both: Ma-ma's giv-ing you the air.
Pa-pa's

Waitin' For the Robert E. Lee

The Firehouse Jazz Band

Lewis F. Muir & L. Wolfe Gilbert - 1912

In movies: "The Vernon & Irene Castle Story" & "The Jolson Story".

Rec: The High Sierra Jazz Band, Turk Murphy's Jazz Band 1950, The Basin Street Six (Girard, Fountain) 1950

Bb Part

Verse:

A **D** **A⁺** **D** **D⁷**

Way down on the lev - ee in the old Al - a - bam - y, There's
The whis - tles are blow - in', the smoke - stacks are show - in', The

G **D⁺** **G**

Dad - dy and Mam - my, and Eph - riam and Sam - my, On a
ropes they are throw - in', ex - cuse me, I'm go - in', to the

D **F[#]7** **G** **D**

moon place light where night you can find them all,
place where light where all is har - mo - ni - ous,

E⁷ **A⁷**

While they are wait - in' the ban - jos are syn - co - pa - tin'.
Ev - en the preach - er, He is the dance - ing teach - er.

B **D** **A⁺** **D** **D⁷**

What's that they're say - in'? What's that they're say - in'?
Have you been down there? Were you a - round there? If

G **D⁺** **G**

While they keep play - in', hum - min' and sway - in', It's the
you ev - er go there you'll al - ways be found there, Why,

D **F[#]7** **G** **D**

good ship Rob - ert E. Lee that's come to
dog gone, Here comes my ba - by on the

E⁷ **A⁷** **D** **D** **A⁷/E** **D⁷/F[#]**

car - ry the cot - ton a - way.
good old Rob - ert E. Lee.

Chorus:

C

G

Watch them shuf - flin' a - long.

D7

See them shuf - flin' a - long. Go take your

D7

best gal real pal, Go

G **D+** **G** **D7**

down to the lev - ee, I said to the lev - ee, And

D **G**

join that shuf - flin' throng.

D7

Hear that mus - ic and song. It's sim - ply

D7

great, mate, Wait - in' on the lev - ee,

D7 **G**

Wait - in' for the Rob - ert E. Lee.

For Repeat:

G#7 **A7** **Tuba:**

Repeat Back to "A"

C

Clarinet Break - 2 Bars:

F

Clarinet Break - 2 Bars:

G⁷

C

A⁷

D⁷

G⁷

C

F^{m6}

C

Fine

D

F

F^o

C⁷

F

F

F^{#o}

C

C⁷

E

F

F

Trombone Break:

F

F

Trombone Break:

C⁷

F

G⁷

C⁷

F

E

Trombone Break:

F

F

Trombone Break:

B^b

B^o

F/C

D⁺

G⁷

C⁷

1. **F**

2. **F** **G⁷**

Back to "B" al Fine:

trombonist in the ODJB) (with B. Gowans, Max Kaminsky, Jack Lesberg, etc.)

Jack Lesberg, etc.)

A

C C7 F C D7 G7

C C7 F D7 G7

C C7 F C D7 G7

F F#° C/G A7 D7 G7

B

C C Clarinet Break - 2 Bars:

F C Clarinet Break - 2 Bars:

G7 C A7

D7 G G7/D G7

Chorus:

B

feath - ers of blue, is wait - ing for you,

back in your own back yard. You'll see your

cas - tle in Spain through your win - dow pane,

back in your own back yard. Oh you can

C

go to the east, go to the west, but some day you'll come,

wear - y at heart, back where you start - ed from. You'll find your

hap - pi - ness lies, right un - der your eyes,

back in your own back yard.

487

Back In Your Own Back Yard

The Firehouse Jazz Band

Al Jolson, Billy Rose, Dave Dreyer - 1927

Rec: Paul Whiteman Orch. (Bix, J. Dorsey, Trumbauer, etc.) 1928, Fletcher Henderson Orch. 1937, Tiny Hill,

Ina Ray Hutton 1941, Ben Bernie Orch. (voc. Scrappy Lambert)

1928, Eddie Condon's Jazz Band (w/ Lou McGarity,

Gene Schroeder, etc.), Eva Taylor (Irene Gibbons) 1928,

Patti Page, Les Brown Orch., Billie Holiday 1938,

Pee Wee Russell (w/ Wild Bill Davison, Vic Dickenson, etc.) 1954

Bb Part

Verse:

A

We leave home ex - pect - ing to find a blue - bird.
When they sing you "Look for the sil - ver lin - ing",

Hop - ing ev - 'ry cloud will be sil - ver lined.
It is sil - ver dol - lars they're look - ing for.

But we all re - turn, As we live we learn,
You will find my friend, That the rain - bow's end,

That we left our hap - pi - ness be - hind.
Is some - where a - round your kit - chen door. The bird with

There'll Come A Time

The Firehouse Jazz Band

Similar to the Trumbauer/Bix version, but with the orchestrated Eb section omitted.

Bb Part

Composer information is vague. One source lists "Miller", while another lists "Manone & Mole". (Presumably Wingy & Miff). ?? Not to be confused with Shelton Brooks' 1911 song with the same title. Rec: Frankie Trumbauer Orch. (Bix, J. Dorsey, Lang, Rank, Leibbrook, etc.) 1928, Red Nichols recorded same title also in 1928.

Tempo di brisk

A

B

Fine Ending:

Interlude:

C

Am E7 Am Am E7 Am

Dm Am A \emptyset E7

Am E7 Am D7 G7

Back to "A" for Solos - Stay on Page 1 - Play "Fine Ending" every time.

The Isle of Capri

The Firehouse Jazz Band

Jimmy Kennedy & Will Grosz - 1934
 Rec: Guy Lombardo Orch. 1935,
 Hit recording for Wingy Manone's
 Dixieland Band in 1935.

Bb Part

A **G**

'Twas on the Isle of Ca - pri that I found her, Be - neath the
 She was as sweet as a rose at the dawn - ing, But some - how
 She whis - pered soft - ly, "It's best not to lin - ger", And then as

G **D7**

shade of and old wal - nut tree. Oh, I can
 fate I had - n't meant her for me, And she tho' wore a
 I kissed her hand I could see,

D7

still see the flow'rs bloom - ing 'round her, Where we
 sailed with the tide in the morn - ing, Still my
 plain gold - en ring on her fin - ger, 'Twas good -

A7 **D7** **G** **Fine**

met on the Isle of Ca - pri.
 heart's on the Isle of Ca - pri.
 bye on the Isle of Ca - pri.

B **C** **G**

Sum - mer time was near - ly o - ver,

D7 **G** **G7**

Blue I - tal - ian sky a - bove.

C **G**

I said "La - dy, I'm a rov - er,

Em **A7** **D7**

Can you spare a sweet word of love?"

One Chorus = AABA

D.C. ("A") al Fine

Blue Prelude

The Firehouse Jazz Band

Joe Bishop & Gordon Jenkins - 1933

(Bishop & Woody Herman wrote "Woodchopper's Ball")

Rec: Glen Gray Casa Loma Orch. 1933, Boyd Raeburn Orch., Woody Herman Orch. (This was first theme song), Adrian

Rollini Orch., Isham Jones Orch. 1933, Clyde McCoy Orch. 1938, Bob Wills & His Texas Playboys, Dukes of Dixieland 1956, etc.

490

Bb Part

A **Em** **F#7** **B7**

Let me sigh, let me cry when I'm blue. Let me

Em **C7** **B7** **B+** **Em** **B7**

go 'way from this lone - ly town. Won't be

Em **F#7** **B7**

long till my song will be thru, 'Cause I

Em **C7** **B7** **B+** **Em** **B7**

know I'm on my last go 'round. All the

B **Em** **Gm** **Em6** **B7**

love I could steal, beg or bor - row, would - n't

Em **C7** **B7** **C7** **B7**

heal all this pain in my soul. What is

C7 **Em** **B7**

love but a pre - lude to sor - row, With a

C7 **B7**

heart - break a - head for your goal. Here I

C **Em** **F#7** **B7**

go, Now you know why I'm leav - ing, Got the

Em **C7** **B7** **B+** **Em**

blues, what can I lose, Good - bye.

At the Codfish Ball

The Firehouse Jazz Band

Sidney Mitchell & Lew Pollack - 1936

Rec: Tommy Dorsey's Clambake Seven

(Pee Wee Irwin, Johnny Mince, Bud Freeman,
Howard Smith, Carmen Mastren, Dave Tough,
Edythe Wright) 1937

Bb Part

A **G**

Come a - long and fol - low me, To the bot - tom of the sea,

D7 **G** **C7** **G**

We'll join in the jam - bo - ree at the cod - fish ball!

G

Lob - sters danc - ing in a row, shuf - fle off to Buf - fa - lo,

D7 **G** **C7** **G** **G7**

Jel - ly fish sway to and fro, at the cod - fish ball!

B **C** **C7** **B7** **Bb7**

Fin - nan - had - die leads the eel, through an I - rish reel. The

A7 **D** **D7**

cat - fish is a danc - in' man, But he can't can can like the sar - dine can!

G

Tu - nas "truck - in'" left and right, Min - nies mooch - in' what a sight!

D7 **G** **C7** **G**

There won't be a hook in sight at the cod - fish ball.

Blue Again

The Firehouse Jazz Band

492

Dorothy Fields & Jimmy McHugh - 1930

(From unsuccessful B'way show "Vanderbilt Revue")

Rec: Duke Ellington Orch. 1931, Red Nichols

(w/ Teagarden, Goodman, etc.) 1930, Lee Morse 1931,

Louis Armstrong 1931, Wild Bill Davison 1970 & others,

(This was one of Wild Bill's favorite songs).

Bb Part

This version more similar to Wild Bill's than to original sheet music.

A D Bm⁷ Em⁷ A⁷ D Bm⁷ Em⁷ A⁷

Blue a - gain, blue a - gain, And you know darn well that it's you a - gain, 'Cause you

D D⁺ G E[∅] E⁷ A⁷ A⁺

said last night we were through a - gain, and now I'm blue a - gain. I'm a -

D Bm⁷ Em⁷ A⁷ D Bm⁷ Em⁷ A⁷

lone a - gain, I'm a - lone a - gain, And I'm out a - round on my own a - gain, 'Cause my

D D⁺ G E⁷ A⁷ D D⁷

mock - ing bird has flown a - gain, And I'm a - lone a - gain.

B Gm

Tho' I say I hate you, I love you more ev - 'ry day.

E⁷ A⁷

Tho' I ag - gra - vate you, Hon - est, I'm dy - in' to say: That it's

D Bm⁷ Em⁷ A⁷ D Bm⁷ Em⁷ A⁷

new a - gain, You a - gain, And we'll meet to - day at two a - gain, But to -

D D⁺ G E⁷ A⁷ D

night we'll fight and be through a - gain, And I'll be blue a - gain.

I'll Never Be the Same

The Firehouse Jazz Band

Matty Malneck & Frank Signorelli, Lyr: Gus Kahn - 1932

Rec: Eddie Lang (gtr) & Frank Signorelli (pno) 1928 (before song was copyrighted), Paul Whiteman Orch. (voc. Mildred Bailey) 1932, Artie Shaw Orch. (Roy Eldridge, etc.) 1945, Adelaide Hall 1932, Phil Napoleon's Emperors 1946, Guy Lombardo Orch. 1932, Ziggy Elman Orch. 1939, Ruth Etting 1932, Bobby Hackett, Coleman Hawkins (Oscar Peterson, Herb Ellis, etc.) 1957, Stella Brooks (Sidney Bechet, George Brunies, F. Newton, Joe Sullivan, Lesberg, Wettling) 1946, The Titan Hot Five 1997, etc.

Bb Part

A

F7 E7 F7 E7 A

I'll nev - er be the same, Stars have lost their mean-ing for me. I'll

F7 E7 F7 E7 A

nev - er be the same, Noth - ing's what it once used to be. And when the

Em7 A+ D

song - birds that sing, Tell me it's Spring, I can't be - lieve their song.

B7 E7

Once love was king, But kings can be wrong. I'll

B

F7 E7 F7 E7 A

nev - er be the same, There is such an ache in my heart.

A7 D

Nev - er be the same, Since we're a - part. Tho' there's a

Bm Dm A C#°/G F#7

lot that a smile may hide, I know down deep in - side, I'll

F7 E7 F7 E7 A FM7 A

nev - er be the same, Nev - er be the same a - gain.

Jackass Blues

494

The Firehouse Jazz Band

Art Kassel & Mel Stitzel - 1926

Rec: Joe "King" Oliver (w/ Kid Ory) 1927,
Fletcher Henderson Orch. (The "Dixie Stompers"
w/ Rex Stewart, Coleman Hawkins, Buster Bailey) 1926,
Clarence Williams' Stompers (Bubber Miley, Don Redman)
1926, Lovie Austin (Johnny Dodds) 1926, Joe Candullo
(w/ Red Nichols) 1926, etc.

Bb Part

"Fast Stomp"

The musical score is written for a Bb instrument in the key of D major (indicated by two sharps). It consists of six staves of music. The first staff begins with a diamond-shaped section marker labeled 'A'. The second staff begins with a diamond-shaped section marker labeled 'B'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staff lines: G, D7, G, G7, C7, G, D7, G, G7, G°, Cm, G, D7, G, G7, G°, Cm, G, D7. The piece concludes with a double bar line and repeat dots.

Repeat "B" as written then Solos at "B":

That's No Bargain

The Firehouse Jazz Band

Loring "Red" Nichols - 1926

Rec: Red Nichols & His Five Pennies

(Nichols-cornet, J. Dorsey-cl., A. Schutt-pno.,
Eddie Lang-gtr., Vic Berton-drm.) 1926

Bb Part

Up-tempo Charleston feel:

A

B

Break - 2 Bars:

Segue to "C":

Fine

1x as written - Repeat for Solos:

C

The musical score consists of five staves of music in B-flat major. The first four staves are marked with a 'C' in a diamond, indicating a first ending. The first staff begins with a repeat sign and a 'C' in a diamond. The chords for the first four staves are: F, G⁷_b, C⁷, F, C⁷; F, G⁷_b, C⁷, F, C⁺; F, C⁷, F, F, B^bm, C⁷, C⁺; F, G⁷_b, C⁷, F, 1., C⁺. The fifth staff is marked with a '2.' and contains the chords F and F[#]7. A bracket connects the first and fifth staves, indicating a repeat.

Back to "A" - Play 1st page as written (Repeat "B"):

Chorus:

B **F** **C⁺** **F** **G[°]** **D⁷/A** **D⁷**

You can take my coat and hat, take a - way my dog and cat, But

B^bm **D^b7** **C⁷** **F** **B^b7** **G⁷** **C⁷**

don't take a - way that Black Bot - tom, Black Bot - tom.

F **C⁺** **F** **G[°]** **D⁷/A** **D⁷**

You can take the sun a - way, Leave me with the clouds of grey, But

B^bm **D^b7** **C⁷** **F** **F⁷** **F[°]** **B^bm** **F/A** **G[#]°** **Gm⁷** **C⁷**

don't take that Black Bot - tom a - way.

C **F⁷** **C[°]** **F⁷** **C[°]** **F⁷** **Cm⁷** **F[°]** **F⁷**

Ev - 'ry time I do that dance, I lose my self - con - trol.

B^b7 **E^b7**

It has tak - en full pos - sess - ion of my ver - y soul. So,

F **C⁺** **F** **G[°]** **D⁷/A** **D⁷**

Just take ev - 'ry thing you can, You can ev - en take my man, But

B^bm **D^b7** **C⁷** **F** **F[°]** **C⁷** **F.**

don't take that Black, Black Bot - tom a - way. Hey! Hey!

Don't Take That Black Bottom Away

The Firehouse Jazz Band

Sam Coslow, Addy Britt, Jarry Link - 1926

Rec: Annette Hanshaw (with the "Redheads",
Red Nichols, Miff Mole, etc.), California Ramblers,
Freddie Rich Orch. (w/ T. Dorsey, A. Rollini), etc.

Bb Part

Verse:

A

No one ev - er gave me a tum - ble at a par - ty or ball,

Till I learned a cer - tain step. That gave me quite a "rep".

I be - came the life of the par - ty, Won new beaus ev - 'ry day.

That hot rhy - thm kept me with 'em, Now they wan - na take it a - way.

Ol' Man River

The Firehouse Jazz Band

Jerome Kern, Lyr: Oscar Hammerstein - 1928

Rec: Paul Whiteman Orch. (voc. B. Crosby) 1928,

Bix Beiderbecke 1928, Al Jolson 1928, Horace Henderson Orch.

(w/ Coleman Hawkins, voc. Red Allen) 1933, Ben Bernie Orch.,

Red Allen (w/ Edmond Hall) 1941, Harry James Orch. (voc. Dick

Haymes) 1941, The Revelers 1928, Casa Loma Orch. 1934, etc.

Bb Part

Chorus:

A

B

No Repeat 1x - On to "C":

Opt. Trombone Solo:

C

F B \flat F G⁷ C⁷

F B \flat F Dm⁷ G⁷ C⁷ F

A^m Dm⁶/A A^m Dm⁶/A A^m Dm⁶/A A^m E⁷

A^m Dm⁶ A^m Dm⁶ A^m Dm⁶ A^m C⁷

F B \flat D⁷ G^m

G^m F E \flat ⁷ C⁷ F

Back to "A" for Solos:

*At "C" horns play rhythms as written,
Time continues in rhythm section, drums
play back-beat on choked big cymbal.

C

Chords and notes for the 'C' section:

- Staff 1: D^7/A D^7 G C G G°
- Staff 2: D^7/A D^7 G G F^7-5
- Staff 3: E^7 A^m E^7 A^m E^7 A^m B°
- Staff 4: D^7/A D^7 G G^7 C C^m G

Back to "B" (with repeat) for Out Chorus:

Midnight Mamma

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1925

Rec: Levee Serenaders (led by Jelly Roll, voc: Frances Hereford) 1927, also recorded by Jelly on a piano roll (released in 1997 on CD), James Dapogny's Chicago Jazz Band 1993, etc.

Bb Part

A

E - li - za Green is said to be the fast - est gal in Bal - ti - more. She

steps out at night and leaves her dad - dy all a - lone 'til half - past four. But

yes - ter-day mawn - in' when it was dawn - in', This is what he said whenshe came home: Mid - night

1x as written - Repeat for Solos:

B

Mam - ma! Don't you five o'-clock me!

If you do I'll take a - way your door key.

Please don't leave your dad-dy all a - lone. If you do you're gon - na lose your home sweet home. Oh, Mid - night
Stop this ram - blin' all a - round at night, When you come back home yo' clos' don't fit you right.

Mam - ma! Don't you five o' - clock me!

After last Solo - On to "C":

Wild Cherries Rag

The Firehouse Jazz Band

Ted Snyder (possibly working with
Irving Berlin) - 1909

Snyder also wrote: "The Sheik of Araby" (1921),
"Who's Sorry Now?" (1923), etc.,

Bb Part

A

B

C

G D/F# Em Eb7 D7

D

Em B7 Em B7 Em B7

Bass Solo - Stop Time:

D7 G G A7 A7 D A7 D7

D.S. Back to "C" al Coda:

Coda:

G

500

Bb Part

My Little Bimbo Down On the Bamboo Isle

The Firehouse Jazz Band

Walter Donaldson & H. Grant Clarke - 1920

Rec: Lu Watters' Yerba Buena Jazz Band 1950,

Original Salty Dogs with Clancy Hayes 1964, etc.

Verse:

A



Sail - or Bill Mc - Coy was a dar - ing sail - or boy. His
ship got wrecked a - while, on the Fi - gi - ee - gy Isle. He
led a sav - age life, And hunt - ed with a knife.
He says: I'll tell you a - bout it, But please don't tell my wife!

Chorus:

B



I've got a Bim - bo down on the Bam - boo Isle. She's wait - ing
there for me, be - neath the bam - boo tree. Be - lieve me
she's got the oth - er bim - bos beat a mile, She dan - ces
gay - ly, dai - ly, She's got a shape like a u - ku - le - le.
She'd make a hit with Barnum and Bail - ey.

Staff 1: Chords: F, F#° (F#), C7/G, C7, F, F°. Lyrics: I'll build a bun - ga - lo on a Bam - boo Isle and when I

Staff 2: Chords: C7, C7, Bb7, A7, C7. Lyrics: go a - gain, I'll stay a while. Now,

Staff 3: Chords: F, F7. Lyrics: I've seen dan - cers, I've seen wrecks, Plen - ty of dan - cers, Plen - ty of wrecks, Wear a string of beads. Out on the storm - y sea,

Staff 4: Chords: Bb, Bbm, C#. Lyrics: Give that girl a good jazz band, But, by heck, There never was a wreck Say, boy that's all she needs! 'Cause like the wreck she made of me!

Staff 5: Chords: F, F7, Eb7, D7. Lyrics: all she wore was a great big friend - ly smile, Zu - lu

Staff 6: Chords: G7, C7, F, Bb7, F. Lyrics: My lit - tle bim - bo down on the Bam - boo Isle.

Editor's Note: The upper lyrics are more "politically correct", while the lower ones (referring to "Zulu" and "Barnum & Bailey") are more original. It's interesting (slightly) to note that Clancy Hayes sang the bottom words on the 1950 Watters recording but switched to the upper lyrics for the 1964 Salty Dogs recording.

Chorus:

B

D **B \flat 7** **A 7** **D** **D $^\circ$** **A 7**

No - bod - y knows what a red - head mam - ma can do, do do - do - do.

D **B \flat 7** **A 7** **D** **D 6** **D 7**

Give her a heart made of rock, she'll break it in two, two, right in two.

G **F $^\sharp$ 7** **C $^\sharp$ 7** **F $^\sharp$ 7** **B m**

There's no doubt that she's got a con - science and a mind,

E 7 **E $^+$** **A 7** **B m 7** **C $^\circ$** **A 7 /C $^\sharp$** **A 7**

But when she steps out, She leaves them both be - hind.

C **D** **B \flat 7** **A 7** **D** **D $^\circ$** **A 7**

She can draw rings 'round a gal like Lou - is - ville Lou, Lou, Lu - Lu - Lou.

G 7 **F $^\sharp$ 7** **G 7** **F $^\sharp$ 7**

She can make a Blue - beard feel might - y blue, So blue. To

B 7 **E 7** **D $^\circ$**

keep her from talk - ing with - out a muz - zle, Is hard - er to do than a cross - word puz - zle. 'Cause

D **B \flat 7** **A 7** **D** **G 7** **D**

no - bod - y knows what a red - head mam - ma can do.

501

Nobody Knows What A Red-Head Mamma Can Do

The Firehouse Jazz Band

Bb Part

Irving Mills & Sammy Fain - 1925

Rec: California Ramblers (J. Dorsey, etc.) 1925,

Original Memphis Five (Phil Napoleon, F. Signorelli)

1925, Varsity Eight (T. Dorsey, Red Nichols) 1925

Verse:

A

Stop! Look! Lis - ten to me! An - y - bod - y seen my gal?

Look what she did to me, And I thought she was my pal.

Next gal, I go and get, Must be blond or brunette.

Red - head gals may be O. K., But I am here to say:

502 Sleepy Time Gal

The Firehouse Jazz Band

Ange Lorenzo & Richard A. Whiting
 Lyr: Jos. Alden & Raymond Egan - 1925
 Cliff Edwards (Ukulele Ike), Ben Bernie Orch. 1926,
 Gene Austin 1926, Nick Lucas 1926, Ben Selvin Orch.
 1926, Jimmy Lunceford Orch. 1936, Harry James Orch.
 1944, Glen Gray Casa Loma Orch., Mills Bros. 1940,
 Ross Gorman Orch. (w/ Red Nichols, Miff Mole, etc.) 1925,
 Ray Noble Orch. (w/ G. Van Eps) 1940, etc.

Bb Part

A

Sleep - y time gal, You're turn - ing night in - to day,

Sleep - y time gal, You've danced the ev - 'ning a - way. Be - fore each

sil - ver - y star fades out of sight, Please give me

one lit - tle kiss, Then let me whis - per Good - night. It's get - tin' late and, dear, your pil - low's wait - in'.

B

Sleep - y time gal, When all your danc - in' is thru,

Sleep - y time gal, I'll find a cot - tage for you. You'll learn to

cook and to sew, What's more you'll love it, I know, When you're a

stay - at - home, play - at - home, eight - o - 'clock sleep - y time gal.

Chords: A, F7, E7, E7, A, A7, Ab7, G7, F#7, B7, B7, E7, E+, A, F7, E7, E7, C#7, F#m, B7, Dm, A, Em, F#7, Bm, Dm, E7, A, F7, E7

The World's Jazz Crazy (And So Am I)

503

Bb Part

The Firehouse Jazz Band

Wm. Henry Huff & James Blythe - 1925

Rec: Trixie Smith 1925

A

A F⁷ E⁷ A A F⁷ E⁷ A

Last night down in a cab - o - ret, There's where we heard a jazz band play. Was

E B⁷ E

just my dad - dy and me, We broke on down 'til three. We

(ba - by)

E B⁷ E⁷ B⁷ E E⁷

danced all ov - er the floor, Then we asked for some more.

B

A C^{#7} F^{#7} B⁷

Jazz - in', ev - 'ry - bod - y's jazz - in' now. My pret - ty pa - pa, he sure knows how.

(ba - by, she)

E⁷ A F⁷ E⁷ A

All night long the band kept us a - wake, So we could jazz a-way un - til day - break.

A C^{#7} F^{#7} B⁷

I like the mo - tions that my dad - dy has, For ev - 'ry one likes a real good jazz.

(ba - by)

A C^{#7} D⁷ A D⁷ A E⁺ A

Jazz - in', Jazz - in, Thru the night, The world's jazz cra - zy and so am I.

Cleopatra Had A Jazz Band

The Firehouse Jazz Band

Bb Part

Music by Jack Coogan - 1917

Lyrics by Jack Coogan & Jimmy Morgan

A

His - to - ry re - peats it - self, So the wise men say. I be -

lieve they're right be - cause last night I heard pe - cu - liar mus - ic play.

In a dream it takes me back two thou - sand years a - go. Which

on - ly goes to prove that E - gyp - tians were not slow. Cle - o - pa - tra had a

B

B⁷ E⁷ A C^{#m} C

jazz band, In her cas-tle on the Nile. Ev - 'ry night she gave a

B⁷ E⁷ A⁷ F^{#+} F^{#7}

jazz dance, In her queer E - gyp - tian style. She won Marc

B⁷ F^{#m6} F⁷ E⁷ A/C[#] B^m A C^{#m}/G[#] F^{#m7}

An - to - ny, With her syn - co - pa - ted har - mo - ny. And while they

E⁷ G^o B⁷/F[#] B⁷ E⁷ C^{#m} C

played, She swayed. She knew she had him all the while. In the sha - dow of the

C

B⁷ E⁷ A C^o

pyr - a - mids, 'Neath the old E - gyp - tian moon, A Sphinx was

B^{m7} E⁷ A⁷ G^{#7-5} C[#] C^{#o} C^{#7} D⁷ C^{#7}

look - ing on and said: "There'll be a wed - ding soon". But the

F^{#7} B⁷ E⁷ A C^{#m} C

real his - tor - ic scan - dal, was Cle - o lost her san - dal as she

B^{m6} E⁷ B^{m6} E⁷ A

danced to the strains of the E - gyp - tian jazz band tune.

Chorus:

1x: Trombone plays as written, cornet plays hot jazz obligato:

B

E7

A7 **Bm** **Dm6**

E7 **A7**

C

B7

E7

G **Gm** **D** **C7** **B7**

E7 **A7** **D**

505

My Pretty Girl

The Firehouse Jazz Band

Bb Part

This leadsheet is similar to the first part of the Goldkette recording.

Charles Fulcher - 1926

Rec: Jean Goldkette Orch. (Bix, Danny Polo-cl., E. Lang-gtr., Speigal Wilcox & B. Rank-trmb., Trumbauer-sx, Venuti-vln, etc., arr. Bill Challis) 1927, Fletcher Henderson Orch. (Bobby Stark & Rex Stewart-tpt., Coleman Hawkins-sx, etc.) 1931, Fess Williams & His Royal Flush Orch. 1927

Up-tempo, in a hot "Roaring Twenties" style. Think "Bix".

Verse:

The Love Nest

The Firehouse Jazz Band

Louis A. Hirsch & Otto Harbach - 1920

Rec: Art Hickman Orch. 1920, Joseph C.

Smith Orch. 1920, Paul Whiteman Orch.

(Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.

Theme song for "Burns & Allen" radio & TV shows.

Bb Part

Just a love nest, co-zy and warm. Like a

dove nest, down on a farm. A ver -

an - da with some sort of cling - ing vine, Then a

kit - chen where some ram - bler ros - es twine. Then a

small room, tea set of blue. Best of

all room, dream room for two. Bet - ter

than a pal - ace with a gild - ed dome, is a

love nest, You can call home.

The Old Rugged Cross

507

George Bennard - 1913 Rec: George Lewis' New Orleans Quartet & Band
 1953, New Orleans All-Star Band (with Kid Thomas Valentine, Jim Robinson,
 Raymond Burke, etc.) 1976, Louisiana Repertory Jazz Ensemble 1995, etc.

Bb Part

Rubato Intro:

Rhythm section in:

Chorus:



She's A Great, Great Girl

The Firehouse Jazz Band

Harry Woods - 1928

Woods also wrote: I'm Looking Over A Four-Leaf Clover,
Paddlin' Madelin Home, River Stay 'Way From My Door,
Side By Side, When the Red, Red Robin, etc.Rec: Roger Wolfe Kahn Orch. (Jack Teagarden, Manny
Klein, Joe Venuti, Eddie Lang, Vic Berton, etc.) 1928,
Jan Garber Orch. 1928, etc.

Bb Part

Verse:

A

The musical score is written for a Bb instrument in treble clef, key of D major (one sharp), and common time (C). It consists of four staves of music. The first staff begins with a diamond-shaped section marker labeled 'A'. Chord symbols are placed above the notes: Em, B7, and Em. The second staff continues with B7, Em, C7, and B7. The third staff features Em, B7, Em, and D°. The fourth staff includes D, D°, D, B7, E7, A7, and a final phrase with D, D°, and D7. The melody is composed of eighth and quarter notes, with some rests and a final double bar line.

Hambone Kelly

The Firehouse Jazz Band

Lu Watters - 1944

"Hambone Kelly's" was the club where Watters' "Verba Buena Jazz Band" played from 1947 'til New Year's Eve 1950-51. During these last years the band included: Watters-crnt, Bob Helm-clr, Don Noakes-trmb, Wally Rose-pno. Clancy Hayes-bnj & voc, Pat Patton-bnj, Dick Lammi-tuba, Bill Dart-drms.

Bb Part

A

B \flat G 7 C 7 F 7 B \flat F 7

B \flat G 7 C 7 F 7

B \flat B \flat 7 E \flat G \flat 7

B \flat G 7 C 7 F 7

Chorus:

B

B \flat G 7 C 7 F 7 B \flat F 7

B \flat G 7 C 7 F 7

B \flat B \flat 7 E \flat F \sharp 7

B \flat G 7 C 7 F 7 B \flat G 7

C 7 F 7 B \flat F 7

Temptation Blues

510

The Firehouse Jazz Band

Rec: Clarence Williams (Okeh #8204) 1924

Joe "King" Oliver & Lil Hardin - 1923

Recorded by Oliver as "Camp Meeting Blues" in 1924.

"Temptation Blues" was copyrighted in Aug. of 1923.

Duke Ellington's "Creole Love Call" of 1928 was apparently "borrowed" from the "C" section of this song.

This information from the Charles B. Anderson song collection.

Bb Part

A

B

C

511

I'm Goin' Huntin'

The Firehouse Jazz Band

Thomas "Fats" Waller - J. C. Johnson - Jimmy Bertrand - 1927

Rec: Jimmy Bertrand's Washboard Wizards (Louis Armstrong, Johnny Dodds, etc.) 1927, Lu Watters' Yerba Buena Jazz Band 1950, Turk Murphy's Jazz Band 1970, etc.

Bb Part**Intro:**

Intro:

Stop Time Drum Break ala Washboard:

Clarinet Break - 2 Bars:

Chorus:

Chorus:

A

B

D A⁷ D

D⁷ G

G G^m D C^{#7} C⁷ B⁷

E⁷ A⁷ E⁷ A⁷ D

No Repeat 1x-On to "C":

After Last Chorus - Play "Tag":
(or another game of your choice)

C Verse:

D B^{b7} D

A E⁷ A

A E⁷ A⁷

Back To "A" For Solos:

Tag:

Stop Time Drum Break ala Washboard:

A⁷ Stop Time Drum Break ala Washboard:

E⁷ A⁷ D



512

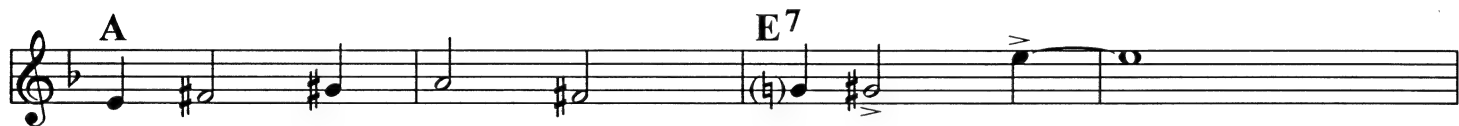
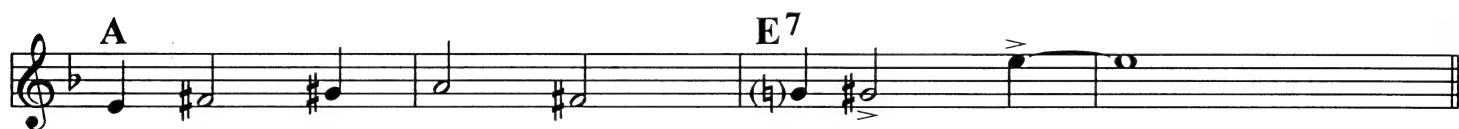
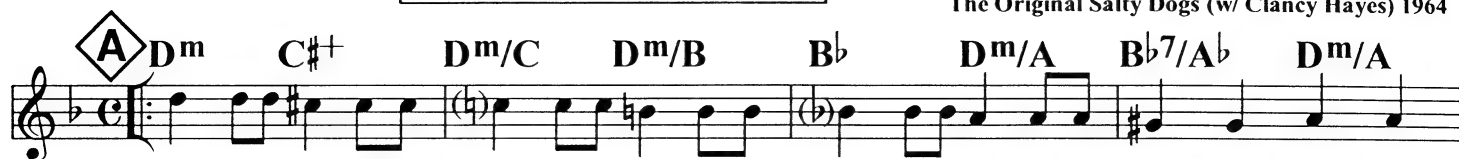
King Chanticleer

The Firehouse Jazz Band

Bb Part

King Chanticleer was a rooster, king of
the barnyard & surrounding territories.

Nat D. Ayer & A. Seymour Brown - 1910

Rec: Lu Watters' Yerba Buena Jazz Band 1950,
The Original Salty Dogs (w/ Clancy Hayes) 1964

Exactly Like You

The Firehouse Jazz Band

Jimmy McHugh - Lyr: Dorothy Fields - 1930

Rec: Louis Armstrong (w/ 10-piece New York band) 1930,

Ruth Etting 1930, Benny Goodman Quartet 1936, Count Basie Orch. 1937,

Bud Freeman Trio (J. Stacy, G. Wettling) 1938, Sidney Bechet (w/ Martial

Solal Quartet) 1957, Laverne's Chicago Loopers (w/ M. Matlock, Billy May, G. Van Eps),

Ernest "Punch" Miller (of New Orleans, w/ Ralph Sutton-pno, etc.), Louis Prima 1939,

Django Reinhardt, Dukes of Dixieland 1965, etc.

Bb Part

A

C **D7**

I know why I've wait-ed, Know why I've been blue,

G7 **C** **Dm7** **G7**

Prayed each night for some-one Ex - act - ly Like You.

C **D7**

Why should we spend mon - ey, On a show or two?

G7 **C** **C7**

No one does those love scenes Ex - act - ly Like You. You make me

B

F **Fm** **C**

feel so grand I want to hand the world to you. You seem to

Dm **G7** **C** **A7** **Dm7** **G7**

un - der-stand each fool-ish lit - tle scheme I'm schem-ing, Dream I'm dream-ing.

C **D7**

Now I know why Moth - er taught me to be true,

G7 **C**

She meant me for some-one Ex - act - ly Like You.

I Can't Give You Anything But Love

The Firehouse Jazz Band

514

Jimmy McHugh - Lyr: Dorothy Fields - 1928
From "Levee on the Bank",
#1 Chart record by Ukelele Ike (Cliff Edwards) 1928,
Rec: Louis Armstrong & His Savoy Ballroom Five
(a 10-piece band! Luis Russell-pno, Lonnie Johnson-gtr,
Eddie Condon-bjo, Pops Foster-bs, Paul Barbarin-drm) 1929,
Teddy Wilson (Billie Holiday) 1936, etc.

Bb Part

A I Can't give you an - y - thing but love, Ba - by.

Chords: A, A°, Bm7, E7

That's the on - ly thing I've plen - ty of, Ba - by.

Chords: A, B7, Bm7, E7

Dream a - while, scheme a - while, We're sure to find,

Chords: A7, D, D7C#7C7

Hap - pi - ness and I guess, All those things you've al - ways pined for.

Chords: B7, E7

Break - 2 Bars:

B Gee, I'd like to see you look - ing swell, Ba - by.

Chords: A, A°, Bm7, E7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

Chords: A7, D

Till that luck - y day, You know darned well, Ba - by,

Chords: D, Dm, A, F#7

I can't give you an - y - thing but love.

Chords: Bm7, E7, A, Dm6, A

515

New Orleans Hop Scop Blues

The Firehouse Jazz Band

George W. Thomas - 1923

Rec: Clarence Williams Blue Five (Bechet, etc.) 1923,
Jimmy Noone Orch. (N. Dominique, Richard M. Jones,
Lonnie Johnson, etc.) 1940, New Orleans Ragtime Orch. 1971,
Bessie Smith (C. Williams-pno, etc.) 1930, Richard M. Jones
Jazzmen (Baby Dodds, etc.) 1944, Sara Martin 1923,
Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993

Bb Part

A

C C7

Old New Or-leans is a great big old South-ern town, There's where the weath-er's fine you can have some time,

F C

They dance there ev-'ry night un-til be-fore day-light. That's where the jazz came from, Gee, You can have some fun.

G7 C C C/G A° G7/B

The bands they have down there sure-ly are hard to com- pare. Now lis-ten,

B

C C7

They sound so good to me, They made me shake my left shoul-der and some-times I shake all o-ver girls.

F C

They play their tunes the best, You can-not get no rest, 'Cause they have some jazz bands that's the best in the land.

G7 C C Break - 3 Beats:

I'm goin' to tell to you how the folks dance down there, too. Now right here you do a

Chorus:

Bass part as written - Slight Boogie Woogie Feel:

C

mp Glide, Slide, Prance, Dance, Hop, Stop, Umm, Umm.

Two-Beat:

G7 **C** **C** **Break - 3 Beats:**

f I can nev-er get tired dan-cing by New Or-leans bands. Now once more you do a

Bass part as written - Slight Boogie Woogie Feel:

D

mp Glide, Slide, Dance, Prance.

Two-Beat:

F **C**

f New Or-leans bands will make you do a love-ly shake, They make you feel so grand, You will join hand in hand.

G7 **C** **C** **Break - 3 Beats:**

I mean I've got the blues, I mean the New Or-leans blues.

Solos at "C":

Trivia: Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, Hop, Stop" etc.

The Mooche

The Firehouse Jazz Band

Bb Part

A slow, low-down dirty blues.
Harmonize the Ensembles.
Play in a loose Ellington style.

This version similar to
the Bechet recording.

Edward "Duke" Ellington - 1928

Rec: Duke Ellington (Lonnie Johnson, Bubber Miley, etc.) 1928,
Bob Wilbur (J. Archey, Pops Foster, D. Wellstood), Sonny Greer
(Barney Bigard), Sidney Bechet (Vic Dickenson, etc.) 1941, Art Hodes, etc.

Slow Voo-Doo Toms:

Add Voo-Doo Guitar:

D^m

E^b 9-5

Ensemble:

A

D^m

E^b7 D7

D^b7

Trombone Fill (Plunger):

E^b 9-5

A7

D^m

Trombone Fill (Plunger):

D^m

E^b7 D7

D^b7

Trombone Fill (Plunger):

E^b 9-5

A7

D^m

Trombone Fill (Plunger):

Ad lib solo 8 bars - Cornet w/ plunger:

B

B^b7

D^m

B^b7

A7

Ensemble:

D^m

E^b7 D7

D^b7

Trombone Fill (Plunger):

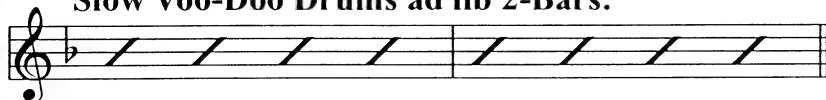
E^b 9-5

A7

D^m

Trombone Fill (Plunger):

Slow Voo-Doo Drums ad lib 2-Bars:



Ensemble:

C

Solo 8-Bars:

D

Ensemble:

Ad lib blues fill:

Ad lib blues fill:

Chorus:

B C B \flat 7 A7 E \flat 7-5 D7

Sweet Sa-van-nah Sue, A-round my heart you're cling-in', Sweet Sa-van-nah Sue, For you it's ting-a-ling-in'.

G7 C/E E \flat ° Dm7 G7

Got me all day thru a sing-in', If you but knew how much I think of ya'.

E7 A7

Stars are shin-ing bright, A-blink-in', Moon am full to-night, A-wink-in'.

D7 G \sharp ° A° A \sharp ° G7/B C \sharp ° G/D G7

Lov-er's lane is right my hon-ey, Oh, You know what I'm think-in'.

C C B \flat 7 A7 E \flat 7-5 D7

Now a walk with you would sure be hunk-y dor-y, And a kiss or two would be a trip to glor-y.

G7 F7-5 E F7 E C7

This ain't noth-in' new, I'm tell-in' you, (You know it's true). Oh hon-ey,

F C7 F Fm C/E E \flat ° Dm7 G7

Nev-er in ol' Sav-an-nah, Ev-er was there a gran'-er

C B \flat 7 A7 D7 A \flat 7 G7 C

time for me to say "I love ya'", Sweet Sav-an-nah Sue.

Sweet Savannah Sue

The Firehouse Jazz Band

Bb Part

Thomas "Fats" Waller & Harry Brooks - Lyr: Andy Razaf - 1929
 From 1929 show "Hot Chocolates"

(as were "Ain't Misbehavin'" and "Black & Blue")

Rec: Louis Armstrong & His Orch. 1929,

Irving Mills & His Hotsy Totsy Gang (Mannie Klein, Phil Napoleon,
 Miff Mole, A. Brilhart, J. Tarto, C. Morehouse, F. Signorelli, etc.) 1929,
 Fess Williams & His Royal Flush Orch. 1929, etc.

Verse:

A

Sue, I'm so blue and you know why,

Don't let a night like this go by.

No one's a - bout, Won't you come out? It's

won - der - ful, beau - ti - ful, Oh, My!

Cornet Solo Continues: (on..and on..and)



Ensemble:

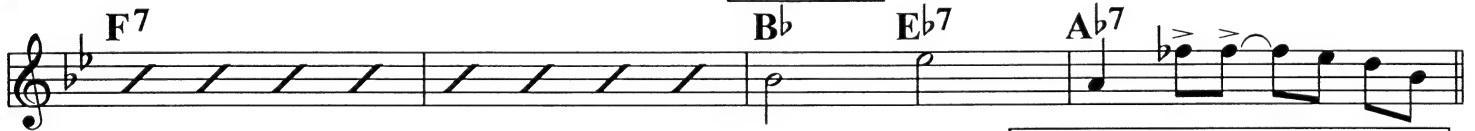


Piano (Banjo) Break - 2 Bars:

Clarinet Solo ad lib:



Ensemble:



Back to "B" - 16 Bars (Ab) - Fine:

Ensemble to Fine - No Solo:

She's Crying For Me

The Firehouse Jazz Band

Santo "Pec" Pecora - 1925

Rec: New Orleans Rhythm Kings (Paul Mares-tp, Santo Pecora-tb, C. Cordella-s, Chink Martin-b, etc.) March 1925, Other listings correctly include Leon Roppolo-clarinet on Jan. 1925 session with NORK, Albert Wynn's Creole Band (Punch Miller, Sid Catlett, etc.) 1928, Dewey Jackson (Pops Foster) 1927, Art Hodes (Ray Conniff), Wingy Manone 1932, , Louisiana Repertory Jazz Ensemble 1995, etc.

Bb Part

A

Splash!

Splash!

Splash!

Splash!

Ensemble:

B

Bb

F7

Bb

Cornet Solo ad lib:

Bb

F7

Bb

Eb7

Bb

Fine

New Orleans Wiggle

The Firehouse Jazz Band

Bb Part

Peter Bocage-Armand J. Piron-Clarence Williams - 1923

Bocage & Piron wrote "Mama's Gone, Goodbye" 1924

Rec: Piron's New Orleans Orch. 1923, etc.



Verse:



Chorus:

B

Measures 1-4 of Chorus section B. The key signature has two sharps (F# and C#). The notation is as follows:

Measure	Notes	Chord
1	D4, E4, F#4	D
2	G4, A4, B4	
3	C#5, B4, A4	E ^m
4	G4, F#4, E4	

A⁷ **A⁺** **D** **D[°]** **D** **F#⁷**

Measures 5-6 of Chorus section B.

Measure	Notes	Chord
5	F#4, E4, D4	A ⁷
6	C#5, B4, A4	A ⁺

B⁷ **E^m**

Measures 7-8 of Chorus section B.

Measure	Notes	Chord
7	D4, E4, F#4	B ⁷
8	G4, A4, B4	E ^m

E⁷ **A⁷** **A⁺**

Measures 9-10 of Chorus section B.

Measure	Notes	Chord
9	D4, E4, F#4	E ⁷
10	G4, A4, B4	A ⁷

C

Measures 1-4 of Chorus section C. The key signature has two sharps (F# and C#). The notation is as follows:

Measure	Notes	Chord
1	D4, E4, F#4	D
2	G4, A4, B4	
3	C#5, B4, A4	E ^m
4	G4, F#4, E4	

A⁷ **F#⁷**

Measures 5-6 of Chorus section C.

Measure	Notes	Chord
5	F#4, E4, D4	A ⁷
6	C#5, B4, A4	F# ⁷

G **G#[°]** **D** **C#** **D** **Bb⁷/F**

Measures 7-8 of Chorus section C.

Measure	Notes	Chord
7	D4, E4, F#4	G
8	G4, A4, B4	G# [°]

E⁷ **A⁷** **D** **G⁷** **D**

Measures 9-10 of Chorus section C.

Measure	Notes	Chord
9	D4, E4, F#4	E ⁷
10	G4, A4, B4	A ⁷

My Sweet Lovin' Man

The Firehouse Jazz Band

Lillian Hardin & Walter Melrose - 1923

Rec: King Oliver's Jazz Band (Louis Armstrong, Honore Dutrey,

Johnny Dodds, Lil Armstrong, Bud Scott, Baby Dodds) 1923,

George Brunies' Jazz Band (Wild Bill, T. Parenti, Condon, D. Alvin,

G. Schroeder, J. Lesberg) 1946, Louisiana Repertory Jazz Ensemble 1995



Verse:



Chorus:



Rhythm section plays downbeats only - 3 bars:



Am I Blue?

The Firehouse Jazz Band

Grant Clarke & Harry Akst - 1929
Introduced in film "On With the Show"
with Ethel Waters.

Rec: Nat Shilkret Orch. 1929, Ben
Selvin Orch. 1929, Libby Holman 1929,
Martha Tilton, Hoagy Carmichael,
Jo Stafford, etc.

521

Bb Part

Am I blue? Am I blue? Ain't these tears
in these eyes tell-in' you? Am I blue?
You'd be too, if each plan
with your man done fell through. Was a time,
I was his on - ly one. But now I'm,
the sad and lone - ly one. "Law - dy". Was I gay?
'Til to - day, Now he's gone
and we're through, Am I blue?

A **B**

Chords: G, Am, Am6, F7, E7, A7, Eb7, D7, Em7, Am7, D7, G, Cm, F#7, Bm, F#7, D7, Am6, G, F7, E7, A7, Eb7, D7, G, Cm, D7.

522

STEVEDORE STOMP

The Firehouse Jazz Band

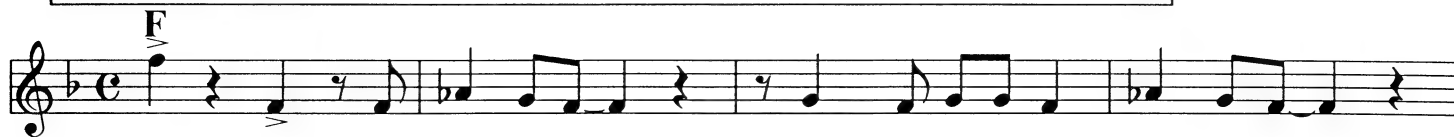
Duke Ellington - 1929

Rec: Ellington Orch. (Barney Bigard, etc.)

1929, Chris Barber's Jazz Band 1961, etc.

Bb Part

Bass & Guitar play in "4" thru Intro, Drums (tight hi-hat) accent rhythms in Bars 1&2 and 5&6:



Ensemble Every Time:

Stevedore Stomp - Bb - P. 2

C

F

C⁺ **Back to "A" for Solos:**

sfz

Play "D" after last Solo:

D

mf-mp

F **G⁷** **C⁷** **F**

Bass Solo (ad lib) - Band plays as written:

mp

A⁷ **A⁷** **Dm⁷**

G⁷ **G⁷** **C⁷**

Ensemble:

E

p

F **G⁷** **C⁷** **F**

G⁷ **C⁷** **F** **G⁷** **C⁷** **F**

pp *ff*

523

Bb Part

There Ain't No Sweet Man That's Worth the Salt of My Tears

The Firehouse Jazz Band

Fred Fisher - 1927

Rec: Paul Whiteman Orch.

(Bix, Trumbauer, Rhythm Boys)

1928, Annette Hanshaw 1928, etc.

A

B

C

Choo Choo Ch' Boogie

The Firehouse Jazz Band

524

Vaughn Horton-Denver Darling-Milt Gabler - 1945
Rec: Louis Jordan & His Tympani Five, etc.

Bb Part

Shuffle "Boogie" Rhythm:

A **G**

I'm head-in' for the sta-tion with my pack on my back, I'm tired of trans-por-ta-tion in the back of a hack, I
You reach your des-tin-a-tion but a-las and a-lack, You need some com-pen-sa-tion to get back in the black, You
I'm gon-na set-tle down by the rail-road track, To live a life of Ri-ley in a beat-en down shack,

C7 **G**

love to hear the rhy-thm of the click-e-ty clack, And hear the lone-some whis-tle, see the smoke from the stack, And
take the morn-in' pa-per from the top of the stack, And read the sit-u-a-tion from the front to the back, The
When I hear the whis-tle I can peep thru the crack, And see the train a' roll-in' when it's ball-in' the jack,

D7 **G**

pal a-round with dem-o-cratic fel-lows named "Mac", So take me right back to the track, Jack!
on-ly job that's o-pen needs a man with a knack, Put me right back in the rack, Jack!
I just love the rhy-thm of the click-e-ty clack, Take me right back to the track, Jack!

Band Vocal!

B **C7** **G**

Choo-Choo, Choo-Choo Ch' Boo-gie, Woo-Woo, Woo-Woo Ch' Boo-gie,

C7 **G**

Choo-Choo, Choo-Choo Ch' Boo-gie, Take me right back to the track, Jack!

Tag:

C7 **G**

Band Vocal!

Take me right back to the track, Jack!

Trivia note: One of the composers, Milt Gabler, owned New York City's "Commodore Music Shop", a jazz record shop founded in the 1930's. In 1938 he started "Commodore Records" and organized recording sessions (or rescued recordings made by other companies) featuring Eddie Condon, Pee Wee Russell, Wild Bill Davison, Fats Waller, Billie Holiday, Jelly Roll Morton, Bunk Johnson, Muggsy Spanier, Sidney Bechet, etc.

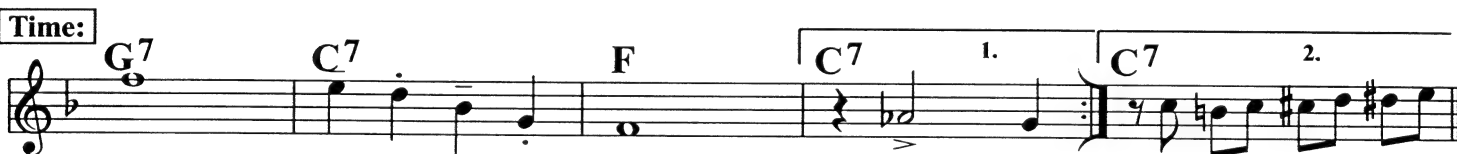
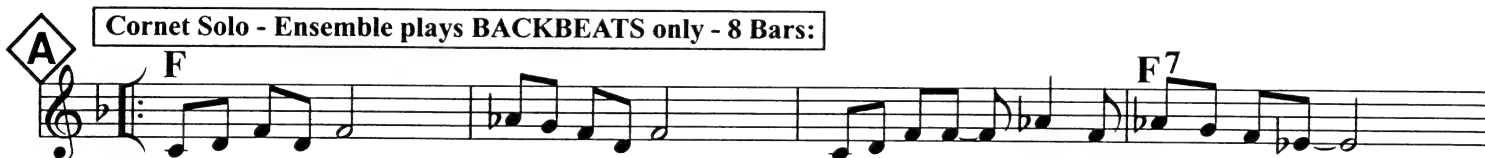
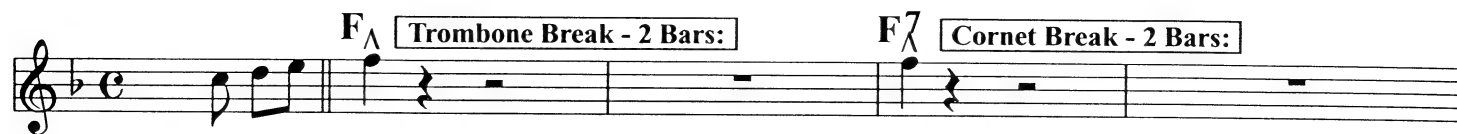
Sidewalk Blues

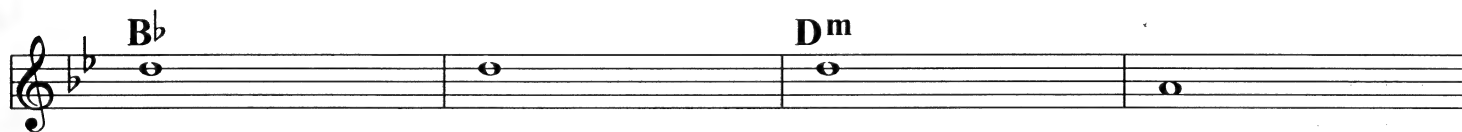
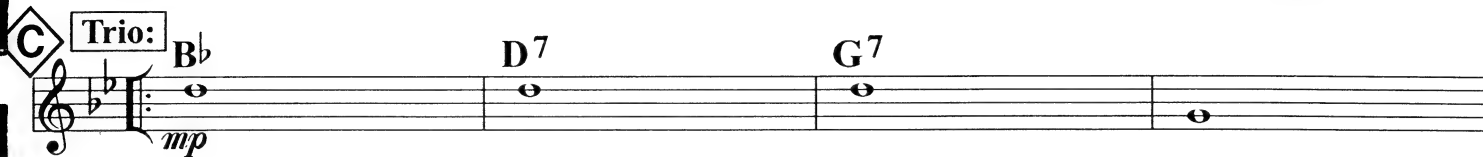
The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1926

Rec: Morton & His "Red Hot Peppers" 1926, The Lawson-Haggart Jazz Band,
The California Ramblers (Abe Lincoln-trmb, etc.), Doc Cook Orch., James Dapogny's
Chicago Jazz Band 1993, Bob Scobey's Frisco Jazz Band 1952, etc.

Bb Part





526

That's My Weakness Now

The Firehouse Jazz Band

Bud Green-Sam Stept - 1928

Rec: Helen Kane 1928, Paul Whiteman Orch. (Bix, Bing, etc.)
1928, Cliff Edwards ("Ukulele Ike") 1928, etc.

Bb Part

A

F

She's got eyes of blue, I nev-er cared for eyes of blue, But

C7 **G7** **C7** **F**

she's got eyes of blue, And that's my weak-ness now.

F **F#°**

She's got dim-pled cheeks, I nev-er cared for dim-pled cheeks, But

C7 **G7** **C7** **F** **F7**

she's got dim-pled cheeks, And that's my weak-ness now. Oh,

B

Bb **F**

my! Oh, me! Oh, I

F **Dm** **A°** **D7** **G7** **G7-5** **C7**

should be good I would be good, but gee!

F **F#°**

She likes to bill and coo, I nev-er liked to bill and coo, But

C7 **G7** **C7** **F**

she likes to bill and coo, And that's my weak-ness

I Guess I'll Get the Papers & Go Home

The Firehouse Jazz Band

527

Theme song of trumpeter Adolphus "Doc" Cheatham, born Nashville 1905, Chicago with Albert Wynn's Orch. in 1926, Wilbur DeParis 1927, Chick Webb Orch., Sam Wooding & His Chocolate Kiddies 1930, McKinney's Cotton Pickers 1931-2, Cab Calloway 1933-9, Teddy Wilson Orch. 1939, Eddie Heywood (with Billie Holiday) 1944, Benny Goodman 1966-7, etc.

Hughie Prince-Hal Kanner-D. Rogers - 1946
Rec: The Mills Brothers, Les Brown Orch., Doc Cheatham 1992, etc.

Bb Part

Very slow and laid back:

A



I guess I'll get the pa-pers and go home, Like I've been do-ing ev-er since we were a-part. I
get some con-so-la-tion when I read how some-one el-se's bro-ken heart, Oh yeah. And I
won-der if you get the pa-pers too, Or if you feel as mel-an-chol-y as I do. Un-
til you're in my arms a-gain, and nev-er more to roam, I guess I'll get the pa-pers and go home.

B



I guess I'll get the pa-pers and go home.

Clarinet Solo - Ensemble plays vamp as shown:

Clarinet solo continues ad lib:

Clarinet Solo - Ensemble plays vamp as shown:

Clarinet solo continues ad lib:

To "D" after Clarinet:

Time:

Time:

Solos at "D":

Tag:

Optional Clarinet ad lib solo over vamp:

Optional Clarinet ad lib solo over vamp:

Perdido Street Blues

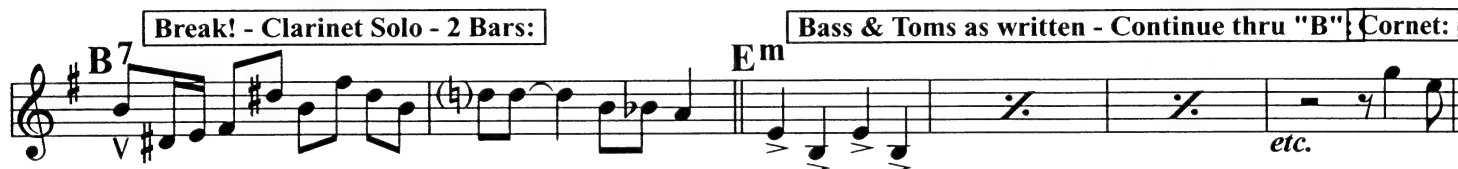
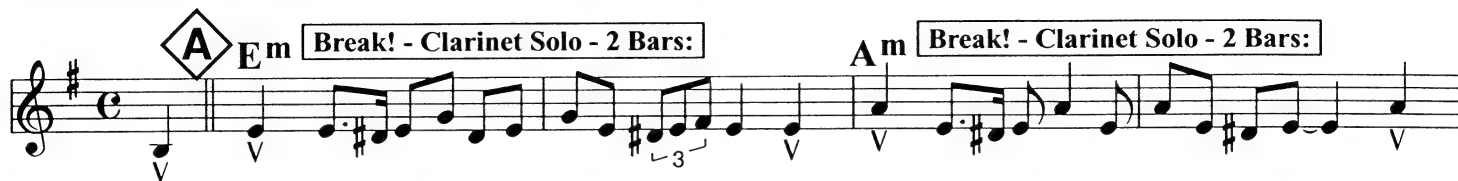
The Firehouse Jazz Band

Bb Part

Lil Hardin Armstrong - 1926

Rec: New Orleans Wanderers (Lil, G. Mithcell, Kid Ory, J. & Baby Dodds, J. St. Cyr) 1926, Louis Armstrong Orch. (Bechet, Singleton, Luis Russell, W. Braud) 1940, Acker Bilk & His Paramount Jazz Band 1961, etc.

Ensemble plays pick-up & downbeat every 2 bars (1st 5 Bars):



Bass Solo Continues - Bob Haggart plays it differently every time, always with a "loose" feel:

C **A^m**

Drum Fill:

A^m

Drum Fill:

D **Drum Solo:**

16

Drum Stix On Bass - Bass plays mostly scalewise stuff as above in Gm: Length optional - Band in at "E" on cue:

16

E **Ensemble:**

A^m

A^m

A^m

A^m

D^m **E⁷** **A^m**

529

Big Noise From Winnetka

The Firehouse Jazz Band

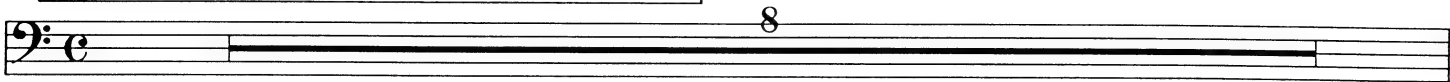
Bob Haggart-Ray Bauduc-Gil Rodin - 1938
(Members of the Bob Crosby Orch.)

On the original recording bassist Bob Haggart whistled the melody, Bauduc played a chorus of drum sticks on the bass strings.

Bb Part

This Bb Part is entirely transposed, including Bass Clef sections:

Tom solo ala Krupa, or, in this case, ala Ray Bauduc:



Bass solo with drums:

Bass Clef:



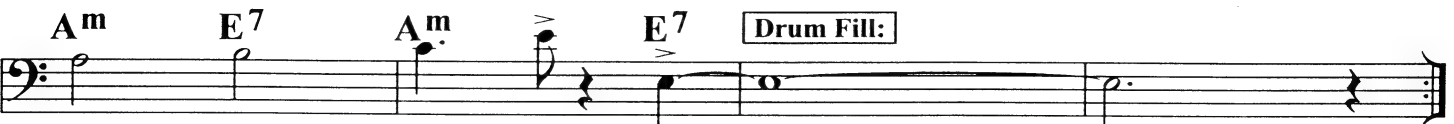
Ensemble - Bass & Toms continue - Bass plays quarter notes ala 1st entrance:



B

Bass Solo:

Bass Clef:



530

The Flat Foot Floogie

The Firehouse Jazz Band

Bb Part

Slim Gaillard-Slam Stewart-Bud Green - 1938

Rec: Slim & Slam 1938, Wingy Manone 1938,

Woody Herman Orch. 1938, Benny Goodman Orch. 1938,

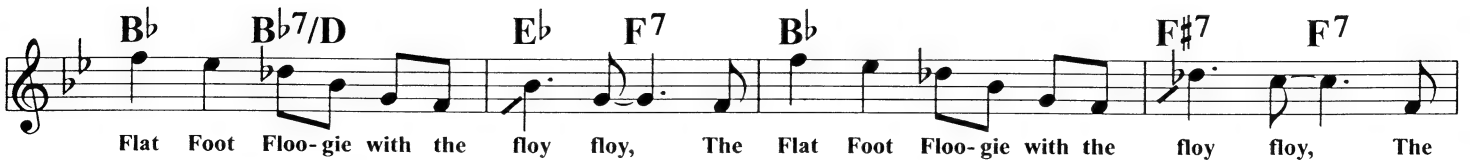
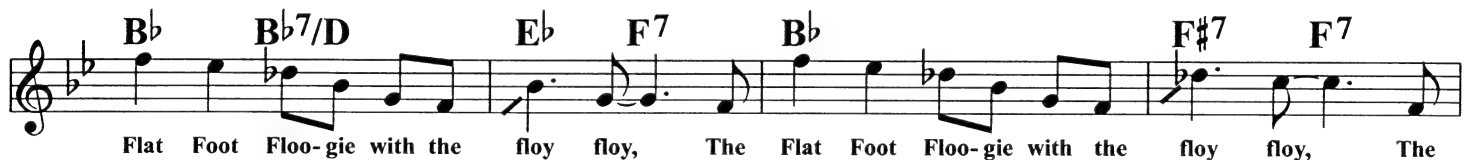
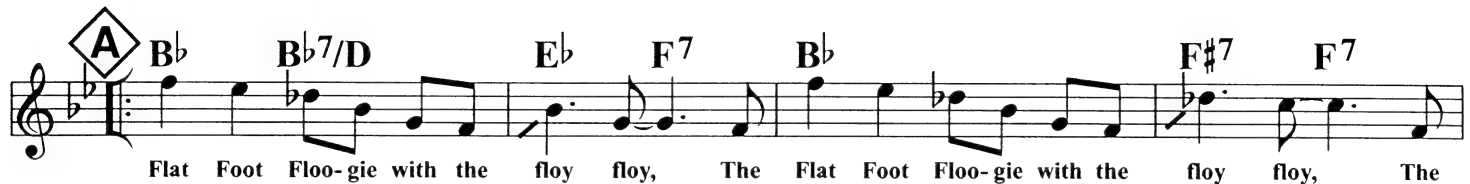
The Hoosier Hot Shots 1938, The Mills Brothers, etc.

Intro - Bass solo 1x, Add Guitar 2x:

Bass Clef:



The



Old Folks

The Firehouse Jazz Band

531

Bb Part

Willard Robison - Dedette Lee Hill - 1938
Rec: Mildred Bailey 1938, Larry Clinton Orch.,
Arthur Godfrey 1938, Ben Webster,
The Sauter-Finegan Orch., etc.

Schlowly mit feelink



Ev-'ry one knows him as "Old Folks", Like the sea-sons he'll come and he'll go. Just as
Wa-ways know where to find Old Folks, When there's some lit-tle chore he can do, At the



free as a bird, and as good as his word, that's why ev-'ry-bod-y loves him so. Al-ways
old liv-'ry sta-ble, When-ev-er he's a-ble, Pitch-in' the shoes with Lawd knows who. Then he



leav-in' his spoon in his cof-fee, puts his nap-kin up un-der his chin. And that
meets the late train at the sta-tion, Sits and whit-tles when it's o-ver-due. While they're



yel-low cob pipe, it's so mel-low it's ripe, but you need-n't be a-shamed of him. In the
sort-in' the mail, ev-'ry night with-out fail, he's sneak-in' a lit-tle nip or two. Ev-'ry



eve-ning, af-ter sup-per, what sto-ries he would tell: How he
Fri-day he'll go fish-in' 'way down on Buz-zards Lake, But he



held the speech at Get-tys-burg for Lin-corn that day, I know that one so well. Don't
on-ly hooks a perch or two: a whale got a-way, So we warm up the steak. Oh,



quite un-der-stand a-bout Old Folks, did he fight for the blue or the gray? For he's
Some day there'll be no more Old Folks, what a lone-ly old town this will be. Chil-dren's



so dip-lo-mat-ic and so dem-o-crat-ic, we al-ways let him have his way.
voic-es at play will be stilled for a day, the day that they take Old Folks a-way.

Chorus:

B

G **E7**

oil dust mop, pan, If you'll be the oil, Then we both could
If you'll be my broom, We could work to -

A7 **D7** **G** **Em7** **Am7** **D7**

min - gle ev - 'ry time we toil. I will be the
geth - er, All a - round the room. I will be your

G **E7**

wash - board, If you'll be the tub, Think of all the
clothes pin, Be my pul - ley line, We'll hang out to -

A7 **D7** **G** **Cm** **G**

mon - days we can rub - a - dub.
geth - er, Would - n't that be fine.

C

G7 **C** **G+** **C** **B7** **Bb7**

I will be your shoe brush, If you will be my shoe.
I will be your dish pan, If you will be my dish,

A7 **D7**

Then I'll keep you bright, dear, Feel - ing good as new. If you'll be my
We'll meet af - ter meals, dear, What more could you wish? I will be your

G **E7**

ra - zor, I will be your blade, That's a por - ter's
win - dow, Be my win - dow shade, That's a por - ter's

A7 **D7** **G** **Em7** **Am7** **D7**

love song to a cham - ber - maid. I will be your
love song to a cham - ber - maid.

532

A Porter's Love Song To A Chambermaid

The Firehouse Jazz Band

J. P. Johnson & Andy Razaf - 1932
Rec: Thomas "Fats" Waller 1934, etc.

Bb Part*Verse:*

A

Tho' my po - si - tion is of low de - gree, And all the oth - ers may look down on me,

I'll go smil - ing thru, That's if I have you.

I am the hap - pi - est of trou - ba - dors, Think - ing of you while I'm mas - sag - ing floors.

At my lei - sure time I made up this rhyme: I will be the

533

Robbin's Nest

The Firehouse Jazz Band

Bb Part

Sir Charles Thompson & Illinois Jacquet - 1947

Dedicated to disc jockey Fred Robbins

Rec: Count Basie Orch., Sam Donahue Orch., etc.

The musical score for 'Robbin's Nest' is written for a Bb instrument. It consists of eight staves of music. The key signature is Bb major (two flats). The time signature is 4/4. The score includes various chords and melodic lines with triplets and slurs. The first staff begins with a Bb7 chord, followed by a section marked 'A' with an Eb chord. The second staff features a sequence of chords: Gm7, F#m7, Fm7, Bb7, Eb, Eb°, Fm7, and Bb7. The third staff continues with Eb and B7 chords. The fourth staff includes Gm7, F#m7, Fm7, Bb7, Eb, Ab7, and Eb chords. The fifth staff is marked 'B' and features G7-9 and C7-9 chords. The sixth staff includes F7-9, Bb7, and a 'Break! 3 Beats:' section followed by a Bb7 chord and a 'Break! 2 Beats:' section. The seventh staff features Eb and B7 chords. The eighth staff concludes with Gm7, F#m7, Fm7, Bb7, Eb, Eb°, Fm7, and Bb7 chords. The score is written in a standard musical notation style with a treble clef and a Bb key signature.

Are You Lonesome Tonight? 534

The Firehouse Jazz Band

Roy Turk also wrote:
Mandy Make Up your Mind, Beale Street Mama,
I'll Get By, Where the Blue of the Night,
I Don't Know Why, Mean To Me, etc.

Roy Turk & Lou Handman - 1926
Rec: Little Jack Little 1927,
Blue Barron Orch. 1950,
Elvis Presley 1960 (#1 Chart record), etc.

Bb Part

With a shuffle rhythm

The musical score is written for a Bb instrument in 4/4 time with a shuffle rhythm. It consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score ends with a double bar line and repeat dots.

Are you lone - some to - night? Do you miss me to - night? Are you
sor - ry we drift - ed a - part? Does your
mem - o - ry stray to a bright sum - mer day When I
kissed you and called you "Sweet - heart"? Do the
chairs in your par - lor seem emp - ty and bare? Do you
gaze at your door step and pic - ture me there? Is your
heart filled with pain? Shall I come back a - gain? Tell me
dear, Are you lone - some to - night?

Chord symbols: Bb, G7, Cm, F7, Bb7, Eb, C#7, C7, F7, Bb, B7, Cm7, F7, Fine, Bb, Ebm6, Bb.

535

Chantez Les Bah

The Firehouse Jazz Band

Bb Part

W. C. Handy - 1931

Rec: Louis Armstrong & His All-Stars
(Trummy Young, Barney Bigard, etc.) 1954,
etc.

Medium Slaw with a Beet



A Verse:

Down in Lou-si-an-a, Lou-i-si-an-a, Land of Cre-ole Sues,
Pa-tois, Mar-di Gras, And ro-man-tic blues.
Once I heard a lov-er, When work was ov-er, Strum a Cre-ole tune
to his lov-ey dov-ey un-der-neath a Dix-ie moon I heard her say just so

Chords for the verse: Dm, Gm, Bb7, A7, Dm, Bb, Dm, A7, Dm, D, D, D7, G, G7, D, D, A7, D, B7, E7, A, F7.

Chorus:

B

B \flat **F**

"Chan tez Les Bah", That means in Cre - ole, Sing 'em low. I like that pret - ty word

A 7 **E 7 $^+$** **A** **F 7**

"Chan - tez Les Bah". She liked her blues played sweet - ly and slow, Oh, _____

B \flat **F 7**

Chan - tez Les Bah, I can't for - get that ser - e - nade, And if you'll list - en to me

C 7 **F** **F 7**

just a - while, I'll try to sing for you just what he said. Oh in de morn - in' ba - by

C

B \flat **B \flat 7** **F**

jes' fore day, Oh in de morn - in' jes' fore day, Oh in de morn - in'

C 7 **C $^+$** **F** **F 7**

jes' fore day, New Or - leans, Hey! Hey! Oh in de morn - in' ba - by

B \flat **F**

jes' fore day, Oh in de morn - in' jes' fore day, Oh in de morn - in' ba - by

Gm 7 **C 7** **F** **C 7** **F**

jes' fore day, I'll come to get you and take you a - way, Far, far a - way, Chan - tez les Bah.

Chorus:

C **A7**
 sun - shine to the flow - ers, I'll leave the

D **Bm**
 spring - time to the trees, And to the

A7
 old folks I'll leave the mem - 'ries of a

A7 **D**
 boun - cin' ba - by on their knees. I'll leave the

D **D7** **G** **G7** **F#7** **F7**
 night time to the dream - ers, I'll leave the

E7 **A7**
 song birds to the blind. I'll leave the

D **D7** **G** **Gm**
 moon a - bove to those in love, When

D **Em7** **A7** **D** **Am7** **B7**
 I leave this world be - hind, When

Em7 **A7** **D** **Gm** **D**
 I leave this world be - hind.

536

When I Leave This World Behind

Bb Part

The Firehouse Jazz Band

Irving Berlin - 1925

Rec: The High Sierra Jazz Band,
The Buck Creek Jazz Band, etc.*In a sprightly fashion, probably with tuba and banjo:*

Verse:

A

I know a mill-ion - aire, He's rich be - yond com-pare,
He's got a load on his mind.

He's think - ing of the day when he must pass a - way
and leave his wealth be - hind.

B

I have - n't an - y gold to leave when I grow old,
some - how it passed me by.
I'm ver - y poor, but still I'll leave a pre-cious will,
when I must say good - bye. I'll leave the

Josephine

The Firehouse Jazz Band

Wayne King & Burke Bivens,
Lyrics by Gus Kahn - 1936

Bb Part

A **C** **Am7** **D7**

There nev-er was a gal I could love like I love my Jo - se - phine. She's a

G7 **C** **G+** **C**

flirt, She's a scamp, She's the vamp-i - est vamp I've ev - er seen. It seems to

A7 **Em7** **A7** **D7**

me she's al - ways flirt - ing with the fel - lows pass - ing by, But when

Am7 **D7** **Am7** **D7** **G7** **A^b7** **G7**

I say she winks then she tells me she thinks there's a cin - der in her eye. I be -

B **C7** **Gm7** **C7** **F**

lieve it would be bet - ter if I'd leave her and for - get her, ev - 'ry bod - y says it would be wise. But each

D7 **G7** **A^b7** **G7**

time that I go out to dance with some - bod - y else, I find my - self danc - ing with tears in my eyes. For there's

C **D7** **A^bm6**

no - bod - y quite so nice, Who can be quite so mean, As my

C7 **E^bm6** **G7** **C**

gal, What a gal, My Jo - se - phine.

Last Time - Guy Lombardo Tag:

Pete Kelly's Blues

538

Bb Part

The Firehouse Jazz Band

Sammy Cahn - Ray Heindorf - 1955
Sung by Ella Fitzgerald in 1955 movie
"Pete Kelly's Blues" with sidemen
Dick Cathcart, Matty Matlock, etc.

Slow & Melancholy

They're a sad thing, They're a bad thing, the blues! When they
threat-en just start bet-tin' you lose.
You hide your-self be-hind a prayer, The blues will come and they'll find you there,
I mean the blues. They call Pete Kelly's blues bad news. There's no
ex-it you can try with the blues! If you're
born with you will die with the blues, Think what you choose.
That hap-py dream is yours they say, If you can pay the dues.
That's why I'm stuck with Fresh out of luck with the blues! The blues. They're a

Last Time:

The blues.

Chorus:

B

Splash! *Splash!*

Cra - zy words, Cra - zy tune, All that you'll ev - er hear him croon:
N'po - le - on marched his men, Turned a - round and he said to them:

B⁷ **E⁷** **A** **E⁷+**

Vo - do - de - o Vo - do - do - de - o - do. Vo - do - do!

Splash! *Splash!*

A

Sits a - round all night long, Sings the same words to ev - 'ry song:
Wash - ing - ton, Val - ley Forge, Gee, 'twas cold there but up spoke George:

B⁷ **E⁷** **A** **D⁷** **A** **A/A** **A/B** **A/B#**

Vo - do - de - o Vo - do - do - de - o - do. His u - ku -
Re - mem - ber

C

C#⁷ **F#⁷**

le - le dai - ly how he'll strum, Vum Vum Vum!
Pat - rick Hen - ry In that speech, Fa - mous speech,

B⁷ **E⁷**

Vamp - in' and stamp - in' Then he hol - lers "Black Bot tom!"
Cried: "Give me! Give me Lib - er - ty or "Black Bot - tom!"

A

Cra - zy words, Cra - zy tune, He'll be driv - ing me cra - zy soon:
All you heard yes - ter - day, What did Pres - i - dent Cool - idge say?

B⁷ **E⁷** **A** **D⁷** **A**

Vo - do - de - o Vo - do - do - de - o - do.

539

Crazy Words - Crazy Tune

(Vo-Do-De-O)

The Firehouse Jazz Band

Bb Part

Crazy words by Jack Yellen
 Crazy tune by Milton Ager - 1927
 Rec: Irving Aaronson & His Commanders 1927,
 Frank Crumit 1927, Jones & Hare 1927, etc.

Verse:

A

There's a guy I'd like to kill, If he does - n't stop I will,
 I have begged that guy to stop, I have e - ven called a cop,

Got a u - ku - le - le and a voice that's loud and shrill.
 Told my dog, "Go sic him!" but the dern dog would - n't go.

'Cause he lives next door to me, And he keeps me up till three,
 But to - night will be the end! Yes, sir - ee, 'cause I in - tend

With his u - ku - le - le and a fun - ny mel - o - dy:
 To go up and kick him in the Vo - do - do - do - do.

540

Potato Head Blues

The Firehouse Jazz Band

Louis Armstrong 1927

Rec: Louis Armstrong's "Hot Seven"

(w/ Johnny & Baby Dodds, Lil Armstrong, Johnny St. Cyr, etc.) 1927

Bb Part

Chorus:

A

B

1x: Cornet Break - No Repeat:

* Louis played a "C#" here, (concert "B"),
anticipating the concert "B" diminished chord.
Sounds wrong, but who are we.....

Last Time:

Verse:

Cornet Solo:

C

Chord symbols: G, F#7, G, A^m, A^m, E⁷, A^m, A⁷, D⁷, G, E[°], G, G⁷, C, A⁷, D⁷, D.C.

Back to "A" for Solos:

Louis' second solo chorus (not transcribed here) is considered one of his greatest. It is done stop-time, with the band playing only the down-beat every 2 measures. His first solo, the 16 bars at letter "C", is as he played it.

What A Little Moonlite - Bb - P. 2

C

Ooh, ooh, ooh, **Bass:** What a lit - tle moon - light can

A⁷

do - oo - oo.

A⁷ **F[#]7**

Wait a while, 'Til a lit - tle moon - beam comes

B^m **G[#]°** **D⁷**

peep - ing through.

D **G** **G^m**

You'll get bold, You can't re - sist her, And

D **A⁺** **D** **D[#]°**

all you'll say When you have kissed her, Is

A⁷

ooh, ooh, ooh, What a lit - tle moon - light can

D **G^m6** **D**

do!

541

What A Little Moonlight Can Do

The Firehouse Jazz Band

Harry Woods - 1934

Rec: Teddy Wilson (w/ Benny Goodman, Billie Holiday, Ben Webster) 1935, Benny Goodman Orch. (Helen Ward, voc.), The Night Blooming Jazzmen 1996, etc.

Bb Part

A **D** **D#°**

Ooh, ooh, ooh, What a lit - tle moon - light can

Bass:

A7

do - oo - oo.

A7 **A+**

Ooh, ooh, ooh, What a lit - tle moon - light can

D **D7**

do to you.

B **G** **Gm**

You're in love, Your heart's a' flut - ter, And

D **D7** **B7**

all day long, You on - ly stut - ter, 'Cause

E7

your poor tongue Just will not ut - ter the

Stop Time - 4 Bars:

Em **D#°** **Em7** **F°**

words, "I love you".

Crash! Crash! Crash! Crash!

542

Decatur Street Blues

The Firehouse Jazz Band

Mercedes Gilbert, Clarence Williams,
T. A. Hammed - 1922Rec: Alice Leslie Carter w/ James P. Johnson's
Jazz Boys c. 1924, Silver Leaf Jazz Band 1993, etc.

Bb Part

Verse:

Verse:

A D7 E^b7 D7 G

Tuba:

C C^m G D7 G

D7 G C^m G E7

A7 D7

Chorus:

B G B7 E7 A7

C C^m G F7 E7 A7 D7

G7 C F^o F7 E7 A7 D7

G G^M7 G7 C G/D B7/D[#] E^m

D7 G D7 G G7 C C^m G

No Repeat 1x:

Fine

Patter:

C

Chords: G7, D7, G, G7, D7, G, C, Cm, G, C, Eb7, D7, G, G, Eb7, D7, D7, D°, D7, A7, D7.

Back to "B" for Solos:

543

Jump, Jive, & Wail

The Firehouse Jazz Band

Louis Prima

Rec: Louis Prima

(w/ Sam Butera, etc.) 1956

Bb Part

Shuffle "Jump" Beat:

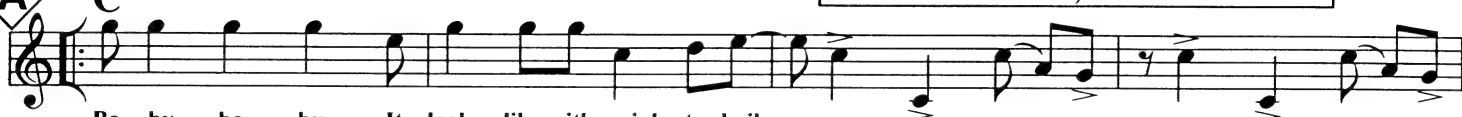
Riff:

*Bass drum should kick with low Bb in Riff:



A

2-Bar Riff - Horns, etc.:



Ba - by, ba - by, It looks likes it's goin' to hail.
Papa's in the ice box lookin' for a can of ale.
A woman is a woman but a man ain't nothin' but a male.
Jack and Jill went up the hill to get a pail.

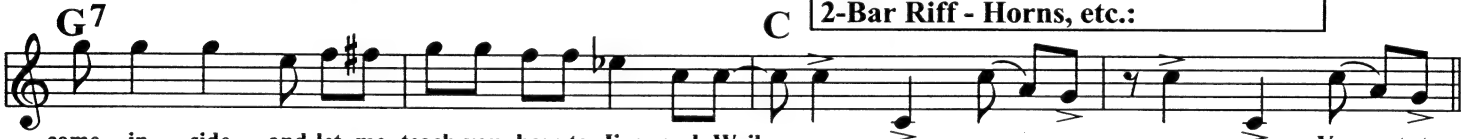
2-Bar Riff - Horns, etc.:



Ba - by, ba - by, It looks likes it's goin' to hail.
Papa's in the ice box lookin' for a can of ale.
A woman is a woman but a man ain't nothin' but a male.
Jack and Jill went up the hill to get a pail.

You bet-ter

2-Bar Riff - Horns, etc.:

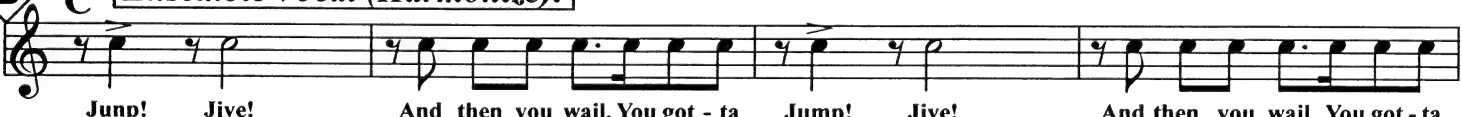


come in - side and let me teach you how to Jive and Wail.
Mama's in the back yard learn - in' how to Jive and Wail.
One good thing about him, He knows how to Jive and Wail.
Jill stayed up, She want'd to learn how to Jive and Wail.

You got to

B

Ensemble Vocal (Harmonize):



Jump! Jive! And then you wail, You got - ta Jump! Jive! And then you wail, You got - ta



Jump! Jive! And then you wail, You got - ta Jump! Jive! And then you wail, You got - ta

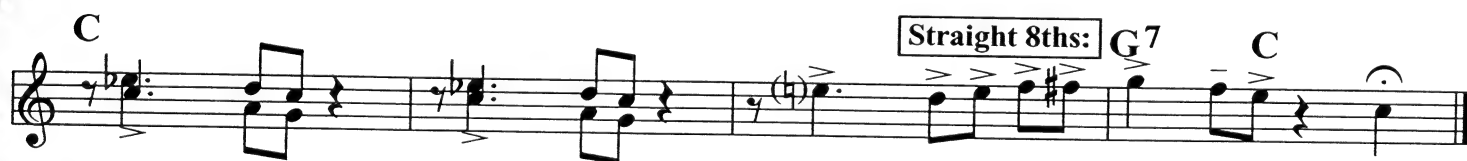
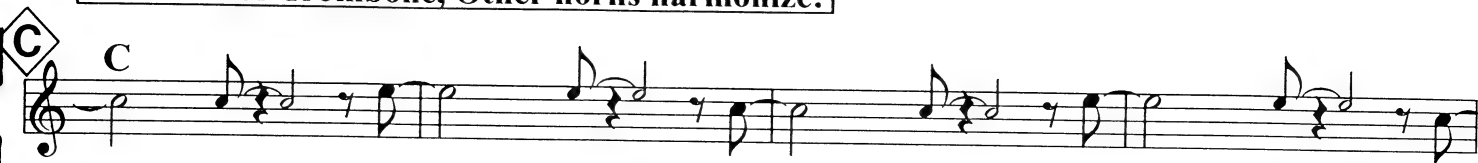


Jump! Jive! And then you wail a - way!

Trombone cues:

A Solo should follow each time thru this page.
After last Solo go on to Page 2:

Cues are for Trombone, Other horns harmonize:



Straight 8ths:

G7

C

CIELITO LINDO

The Firehouse Jazz Band

Quirino Mendoza y Cortez - 1923

Rec: Ella Logan 1939,

Wilbur DeParis' New Orleans Band

(Wilbur-Trom., Sidney DeParis-Cornet,

Omer Simeon-Cl., Bennie Moten-Bass, etc.)
1956, etc.

Bb Part

Verse:

A

B

Chorus:

C

Ay, Ay, Ay, Ay,

G⁷ **Dm⁷** **C**

That night was hea - ven. When

C **C[♯]^o** **Dm⁷** **G⁷**

one lit - tle kiss brought such hea - ven-ly bliss, And

Dm⁷ **G⁷** **Dm⁷** **G⁷** **C** **C[♯]^o** **G⁷**

my life was so com - plete a - gain.

D

Ay, Ay, Ay, Ay,

G⁷ **Dm⁷** **C**

That night of hea - ven Is

C **C[♯]^o** **Dm⁷** **G⁷**

still in my heart tho' we've drift - ed a - part, But

Dm⁷ **G⁷** **Dm⁷** **G⁷** **C**

some day I know we'll meet a - gain.

Chorus:

B **D** **D⁺ C^{#+} C⁷ B⁷ E⁷**

I wan-na be loved by you, Just you, and no - bod - y else but you.

A⁷ D[#] A⁷ D E⁷ A⁷ Splash!

I wan-na be loved by you a - lone. (Boop-boop - a - doo),

D D⁺ C^{#+} C⁷ B⁷ E⁷

I wan-na be kissed by you, Just you, and no - bod - y else but you.

A⁷ D[#] A⁷ D D⁷ Vocal Break:

I wan-na be kissed by you a - lone. (Pah-pop) I could n't as -

C G Gm 3 D D⁷

pire to an - y - thing high er, Than fill a de -

G Bm⁷ E⁷ A⁷ C^{#+} C⁷ B⁷ E⁷ A⁷ Vocal Break - 2 Bars:

sire to make you my own. (Pa - pa - pa - oom, A - dee - dle a - boom - pa - doo).

D D⁺ C^{#+} C B⁷ E⁷

I wan-na be loved by you, Just you, and no - bod - y else but you.

A⁷ D[#] A⁷ D Gm⁶ D

I wan-na be loved by you a - lone.

Last Time: D D⁷ E⁷ E⁷-5 A⁷ D

lone. (Pa-da pa-da-pa-da, Boop-boop-a-doo).

545

I Wanna Be Loved By You

The Firehouse Jazz Band

Bb Part

Herbert Stothart-Harry Ruby
 Lyrics: Bert Kalmar - 1928
 1928 Broadway play "Good Boy"
 featuring Helen Kane

Verse (Sweetly):

A

I'm not one of the greed-y kind, All of my wants are
 sim-ple; I know what's on my mind.
 I'm not rest-ing un-til I find what would make your eyes
 glis-ten with joy, Now lis-ten, big boy:

In Time:

If I Had My Way

The Firehouse Jazz Band

James Kendis 1913

Rec: Gene Austin 1936,

Night Blooming Jazzmen 1996,
etc.

Bb Part

If I had my way, Dear, for - ev - er there'd be a
gar - den of ros - es for you and for me. A
thous - and and one things, Dear, I would do just for you,
just for you, on - ly you. If
I had my way, Dear, we'd nev - er grow old, And
sun - shine I'd bring ev - 'ry day. You would
reign all a - lone like a queen on a throne, If I
had my way.